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COLOR-BLENDE SHINGLES

The aristocrat of fire-safe roofings

All you can ask in a Roofing

COLOR-BLENDE Shingles would be sufficiently distinguished by the beauty of their coloring and texture were they marked by these qualities alone.

Yet just as they add beauty to a roof so they add safety from communicable fire. These characteristics combined with their permanence make them distinctive among all residence roofings.

Colorblende Shingles are in no sense a new departure in roofing development by Johns-Manville. These Shingles are a part of and make complete the Johns-Manville Asbestos Roofing Line. The list below includes a roofing for every building need.

Transite Asbestos Shingles, somewhat lower in cost than Colorblende—Asbestos Built-Up Roofing for flat roofs—Asbestos Ready Roofing for sloping roofs—Corrugated Asbestos Roofing for skeleton framing.

Ask for booklets

H. W. JOHNS-MANVILLE CO.
New York City

10 Factories—Branches in 63 Large Cities



Through—

Asbestos
and its allied products

INSULATION

that keeps the heat where it belongs

CEMENTS

that make boiler walls leak-proof

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that cut down fire risks

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that save power waste

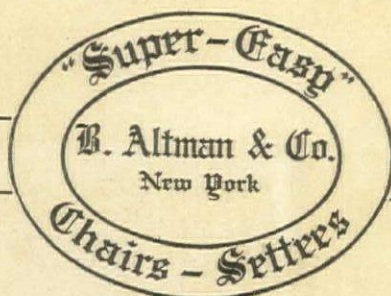
LININGS

that make boilers safe

**FIRE
PREVENTION
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JOHNS MANVILLE

Serves in Conservation



TRADE MARK

REGISTERED

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"The Quintessence of Comfort"

Made in B. Altman & Co.'s own workshops from the finest selected down and hair



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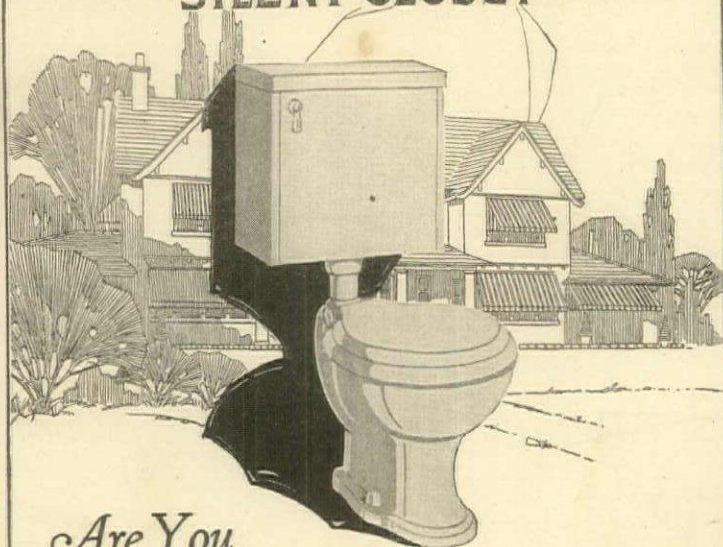
Super-Easy Upholstered Furniture has been produced in the workshops of B. Altman & Co. to satisfy the demand for comfortable furniture of finest design. Model Chairs and Settees are exhibited in the Department of Interior Decoration. Descriptive illustrated leaflets will be mailed on request

B. Altman & Co.

Madison Avenue - Fifth Avenue, New York
 Thirty-fourth Street Thirty-fifth Street

SI-WEL-CLO

SILENT CLOSET



Are You Buying Your Plumbing on the Installment Plan?

Many people buy plumbing on the installment plan and never know it. The life of inferior plumbing material is actually determined before the plumber's truck brings it to your house. Such fixtures will last just so long, and then shame of their appearance and realization of their sanitary uselessness force you to replace them. Then comes the second payment—the same price for the fixture, the same bill for plumber's services. You come to realize how much better off you would have been to have originally insisted upon

THE TRENTON POTTERIES COMPANY "TEPECO" All-Clay Plumbing

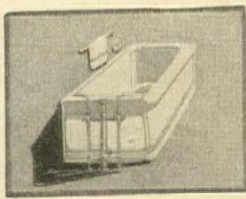
It is most sanitary, beautiful, practical and permanent. Permanency is not denoted by a white surface, but by what material is beneath that surface. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

"TEPECO" Plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. A wise investment—beautiful one.

If you intend to build or renovate your bathroom, write for our instructive book, "Bathrooms of Character."

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World's largest makers of All-Clay Plumbing Fixtures



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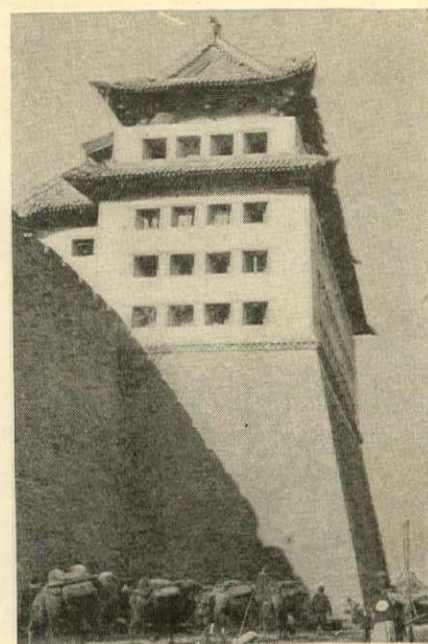
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Sign and return the application form at once for the special offer.

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Business or Profession.....



The Great Gates of the Tartar Wall, Peking, Are Symbols of China's Massiveness



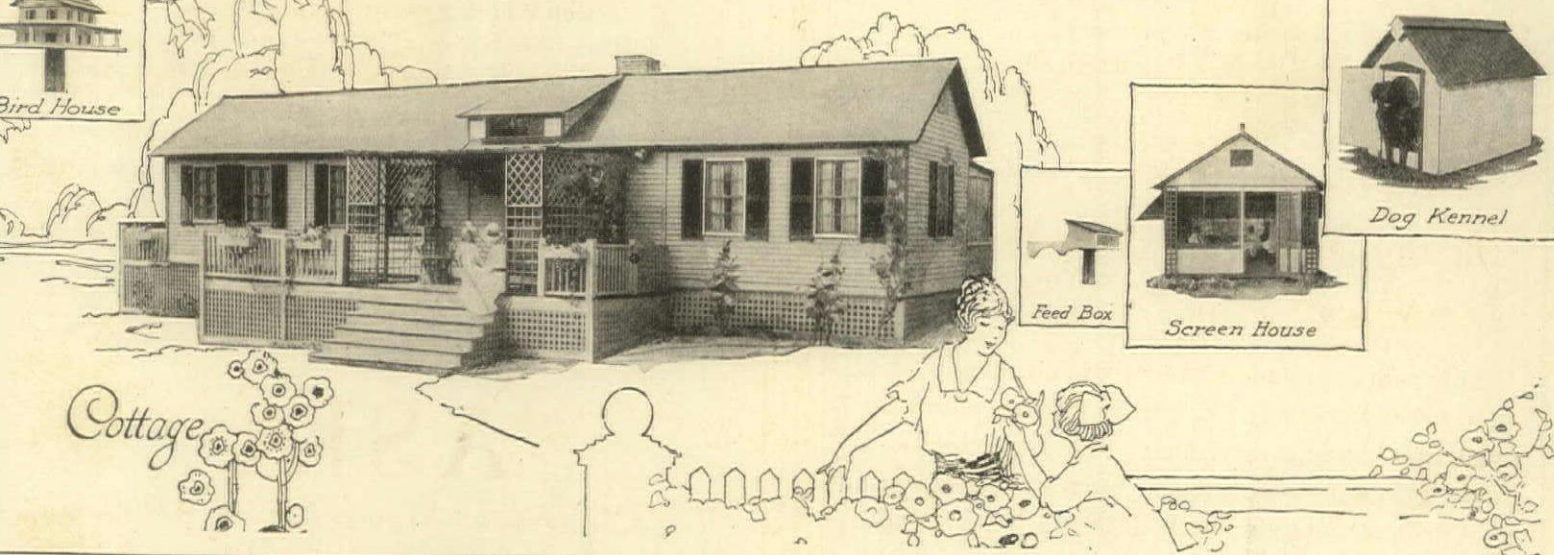
Play House



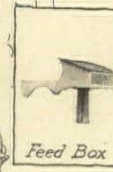
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Cottage



Feed Box



Screen House



Dog Kennel

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Building a summer cottage or bungalow, a playhouse for the children or a garage need not be a "building operation" at all. Do it the Hodgson way. Forget about the usual details and avoid all the muss and fuss. A Hodgson Portable House will come to you in sections ready to be put together and it doesn't require an expert to do the putting together either.

Now you probably have your own ideas of what you want and you possibly think you couldn't get a house all made that would "fit" those ideas. Well, send for the Hodgson catalog and see if there isn't a Hodgson House that will suit your needs exactly.

The catalog is beautifully illustrated and gives complete details of the Hodgson System. Send for it now and get your order in early so as to be sure of getting your house when you want it.

E. F. HODGSON CO. Room 226 71-73 Federal Street, Boston
6 East 39th St., New York City

Anchor Post Fences & Gates

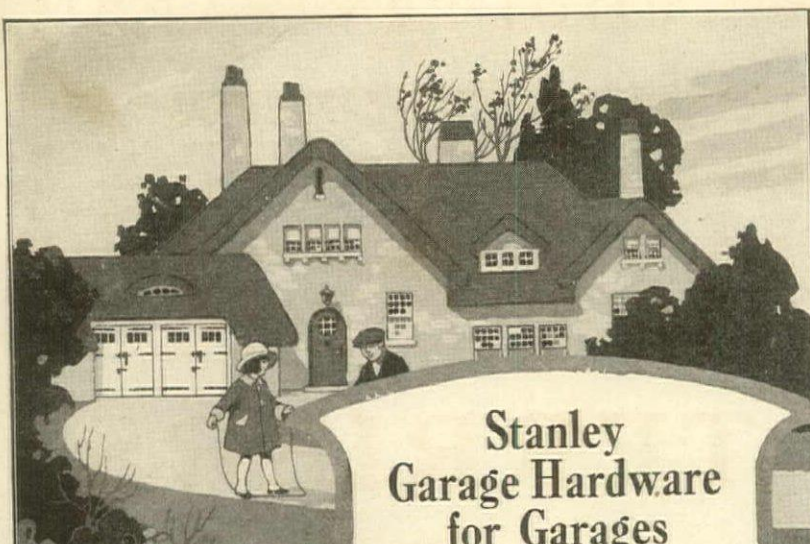
WHETHER it is an elaborate wrought-iron entrance gate and railing or a simple woven wire enclosure for garden or service plot, the artistic design and superior workmanship in Anchor Post Fences and Gates enhance the attractiveness of this necessary part of landscape architecture.

Anchor Post Fences will retain their alignment permanently, due to the patented post anchorage, and are as indestructible as quality material, heavy galvanizing and sturdy construction can make them.

We are pleased to send upon request any of our profusely illustrated booklets treating of Lawn and Garden Fences; Iron Railings and Gates; Tennis Court Fences. Your attention is called to our special advertisement in the Kennel and Poultry sections of this magazine.

Anchor Post Iron Works
167 BROADWAY NEW YORK

BOSTON: 79 Milk Street—PHILADELPHIA: Real Estate Trust Building—HARTFORD: 902 Main Street—CLEVELAND: Guardian Building—ATLANTA: Empire Building—CHICAGO: Edison Building.



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WHEN you "reconstruct" your garage, or build a new one, have your hardware dealer supply you with the Stanley Garage Hardware, which is planned, designed and manufactured especially for garages. Then you will be certain not only that it is of the finest wrought steel—durable, smooth working and handsome—but also that it is suitable.

The Stanley line covers every hardware item required in a garage of any size or type of construction; including the noted Stanley Garage Door Holder No. 1774, which will prevent any wind that blows from slamming your garage doors against your car.

Catalog H of this special garage hardware mailed free on request.

The Stanley Works

New Britain, Conn., U. S. A.
NEW YORK CHICAGO
100 Lafayette Street 73 East Lake Street



Have You "So Little Courage"—and Big Hopes?



"... We are on a short, tucked-away street, with many fine old forest trees about. Across from us is a wooded hill which belongs to a beautiful estate. In the rear of our lot are unsightly back yards. My idea in general is to inclose our place, shutting out all that is ugly and retaining only the woodsy atmosphere. ... I am such a novice and have so little courage, I'd like to put myself absolutely in your hands. I know I want seclusion, evergreen trees, fruit trees, perennials in rose and blue and orange and—how can I achieve all this on a lot 50 by 178 feet?"



THAT letter planned and wailed and hoped itself through two double pages of notepaper. It inclosed photographs and rough sketches and prices and—we answered it with three large pages of single-spaced typewriting. The treatment of the clay soil, the use of broad-leaved evergreens to give that feeling of seclusion, suggestions as to dwarf trees, and then those perennials from poets' narcissus to cardinal flowers—with Japanese barberry and Deutzia Gracilis around the kitchen entrance and Virginia creeper scrambling over the rocks at either side of the driveway. Altogether we gave our friend on the tucked-away street a working plan for years to come, and—

That mayn't be what you'd like at all. Your feeling may be all for glazed chintzes, or white sundials, or reed furniture,—or playhouses for the next generation of House & Garden readers. Whatever your question is—we won't promise to answer it ourselves; but we will turn it over to someone who can. And it will cost you nothing but the trouble of writing.

HOUSE & GARDEN INFORMATION SERVICE

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Free Information Coupon

I would like to know more about the subjects checked below or those in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrated matter.

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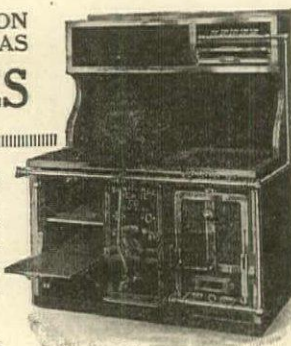
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Designed for the modern home kitchen where economy of space, minimum fuel consumption and efficient service are absolute requirements. They include every feature that long experience has proved of value and are constructed to insure a long, useful life.

Thousands of these family ranges are in use today in the foremost American homes. Made in various sizes and combinations.

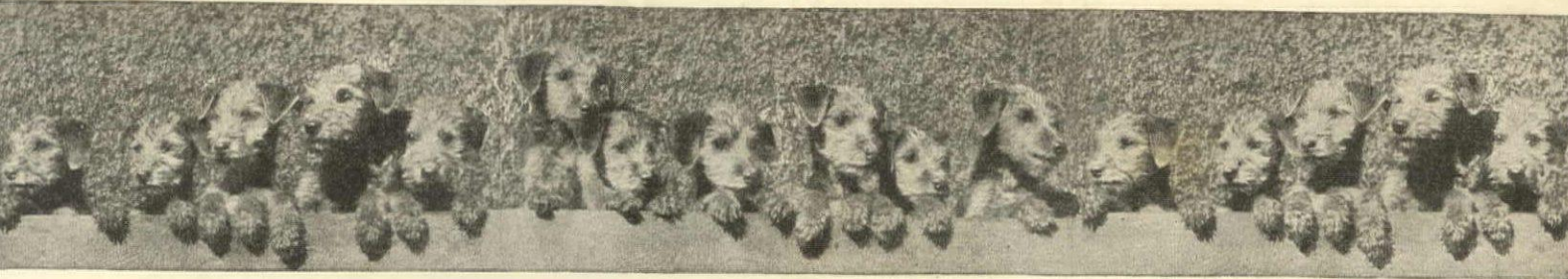
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No. 209—French Range, in combination with Gas Range and Broiler

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"Dun-Eiden"
of
MIDLOTHIAN

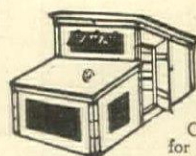
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*A friend is
A friend Indeed!"*

Do you need a good friend? Of course you do! A real friend, a true friend, one that will stick by you through thick and thin—they are hard to find.

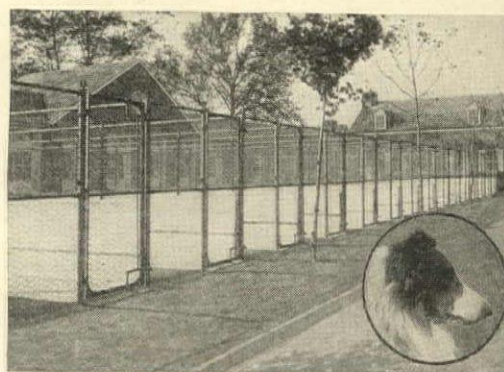
We know of one that can be bought (one of the few that can be bought)—a dog.



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Cheaper than you can build. Write now for our free booklet showing 30 different cuts. We tell you how to raise your own meat and eggs. Write today. E. C. YOUNG CO., 18 Depot St., Randolph, Mass.



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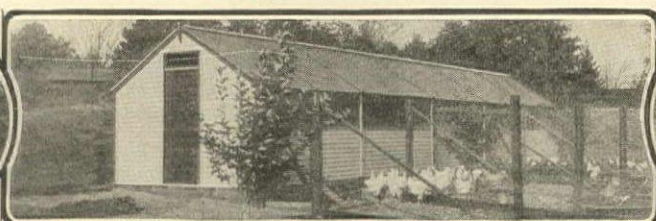
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No. 4 Poultry House for 200 hens—5 units



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sections all ready to be set up. Scientifically designed, Vermin proof. Practical. Send today.

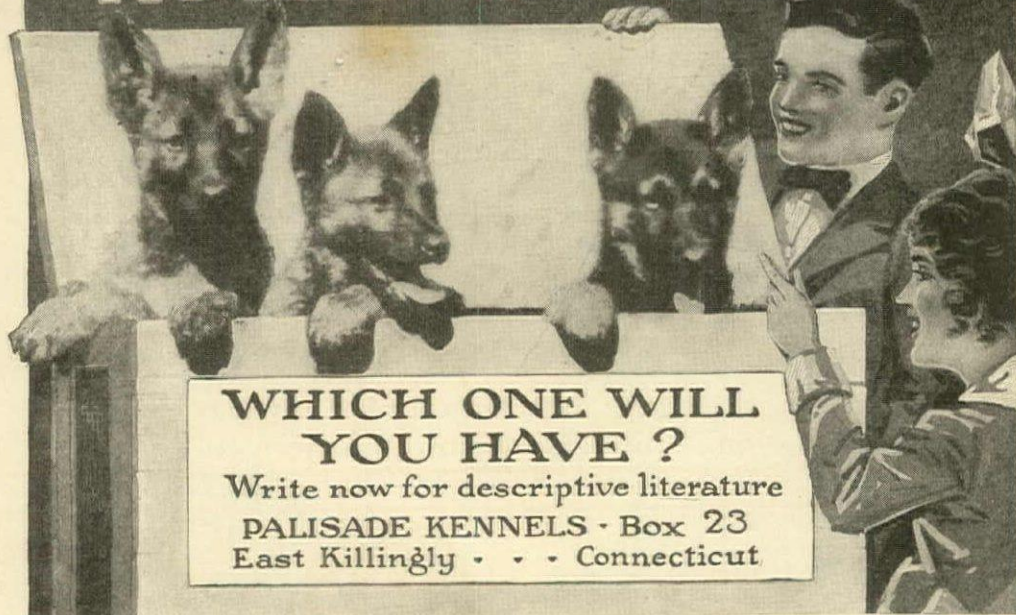
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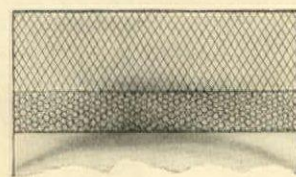
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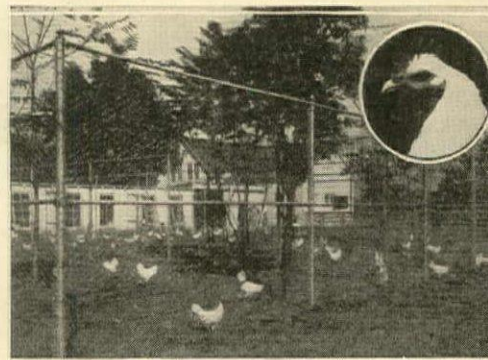
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All Colors

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These Modern Fences are used and endorsed by a large number of the foremost poultry raisers, who recognize their marked superiority to any ordinary form of fence. They are practically indestructible, may be made rat and vermin-proof, and make it easier to keep the birds in a healthy condition.

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ARE REAL SPORTS AND MAKE IDEAL PETS.
AFFECTIONATE, BRAVE AND LOYAL, SPLENDID WATCHDOGS,
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RECENTLY IMPORTED ENGLISH PRIZE WINNERS.
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Lugate Lucid	Bonshaw Out of the West	Highland Wolf
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Cloughton Lorna—Celebrated winner of many prizes.
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Puppies and house broken imported dogs for sale.

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FUN AND HEALTH FOR THE CHILDREN

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GIVE the youngster a pony and a bond is at once established which can never be broken. The intimate relationship which is thus established is of lasting benefit to a child. In caring for its little steed the child acquires a sense of responsibility, and develops its love for animals. In riding and driving it acquires poise, self-reliance and courage, and the constant out-of-doors companionship is of incalculable benefit to the child's health. Moreover, the owner of a pony acquires horsemanship in a perfectly natural way, and his adult life will be filled with happy childhood memories.

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"CREO-DIPT" Stained Shingles

For Nice Differentiation in Treatment

No matter what the type of architecture—conservative or extreme—single, duplex, bungalow or cottage—

No matter whether the building problem comprises the erection of one house, two, or a lengthy row—on a crowded city avenue or in the spacious suburbs—

"CREO-DIPT" Stained Shingles lend themselves delightfully to constructions that are distinctive.

Artistic treatment in one tone or many tones, in one color or nicely contrasted colors, is possible because of

the wide choice of thirty beautiful shades—and these colors are fast.

Shingles are square sawed from best portions, only, of British Columbia coast cedar—all parallel widths, vertical grain, free from sap. Ready to lay without waste.

Especially noted for durability, due to exclusively "CREO-DIPT" preserving process. Do not rot, rust, curl or corrode.

For beauty, durability, low initial and upkeep cost, be sure to specify "CREO-DIPT" Stained Shingles.

Send for Book of Delightful Homes and Color Samples.

Details and specifications for construction of Thatched Roofs on special request.



CREO-DIPT COMPANY, Inc. 1012 Oliver St., N. Tonawanda, N. Y.

All Your Garden Tools in One

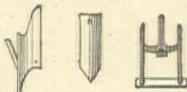


Ideal for small gardens and truck patches. With its several tools—which are quickly interchanged—you can plow, open furrows, cover them, cultivate and hoe. The large wheel and "double curve"—which is an exclusive feature—elevate the draft and make the

Leader Garden Plow

easier to operate than any other hand tool on the market. Readily adjusted for adults or children—just the thing for families where everyone helps in the garden. Your hardware dealer carries them and you will be surprised how reasonable they are in price.

THE LEADER PLOW CO.
Staunton, Va.



Description folder sent on request.



GROWN IN NEW JERSEY under soil and climate advantages. Steele's *Sturdy Stock* is the satisfactory kind. Great assortment of Fruit, Shade and Evergreen Trees, Small-Fruit Plants, Hardy Shrubs, Roses, etc. Fully Described in our Beautiful Illustrated Descriptive Catalogue—it's free!

Steele's Nurseries, Palmyra, N. J.

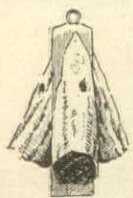
SUCCULENT vegetables, blooming flowers, velvety grass, grow from

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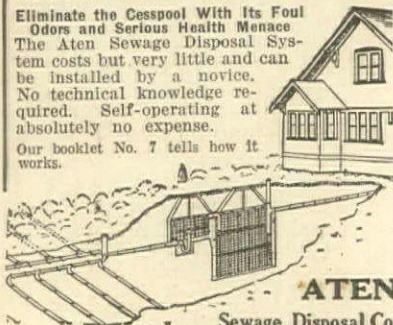
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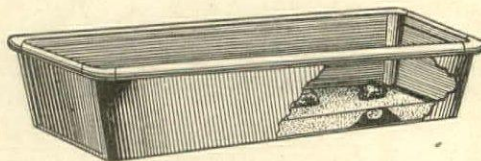
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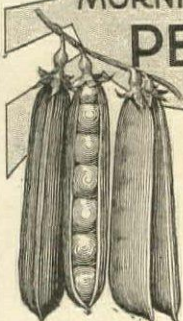
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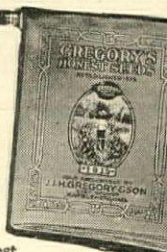
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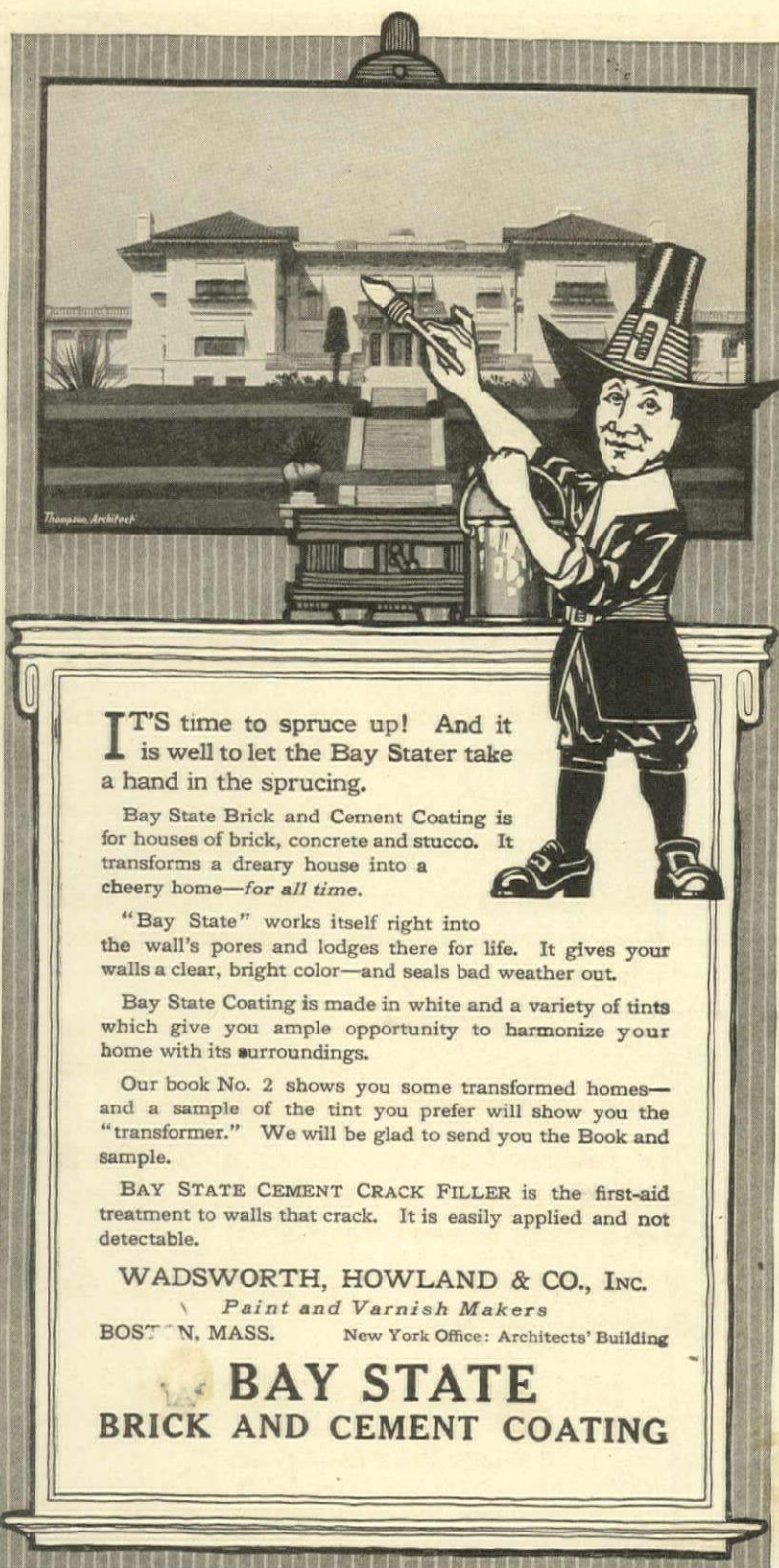
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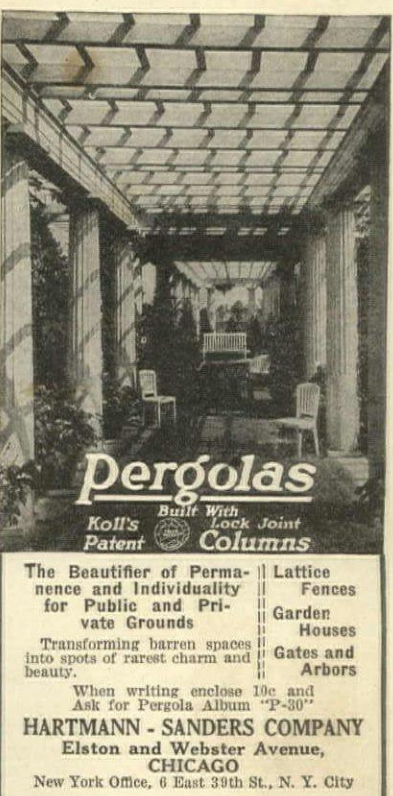
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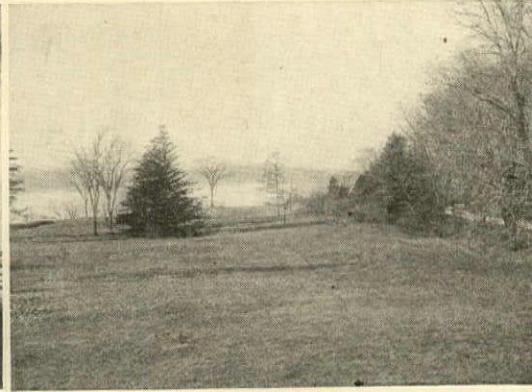
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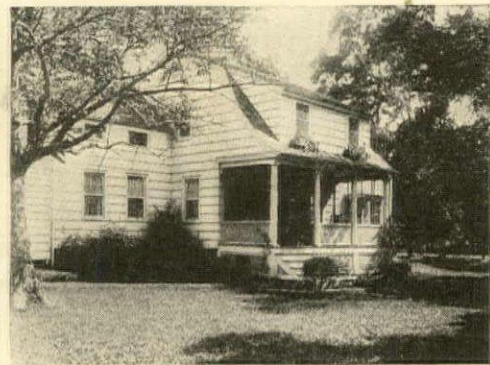
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The dwelling is a modern up-to-date house containing 7 master bedrooms and 3 master baths, servants' bedroom and bath, garage, large barn with chauffeur's quarters, price \$60,000, terms reasonable. For further particulars, photographs, etc., address

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OVERLOOKING THE HUDSON

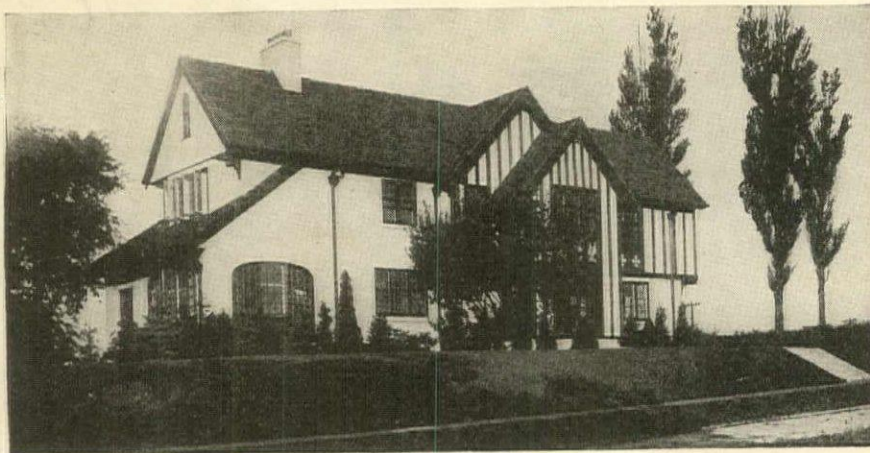
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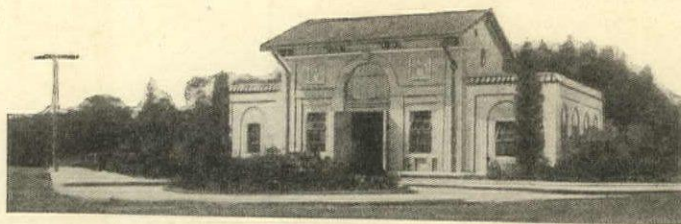
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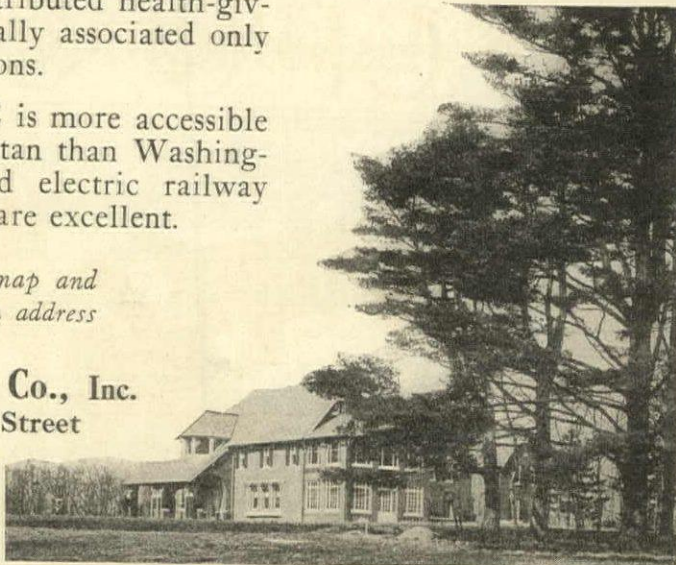
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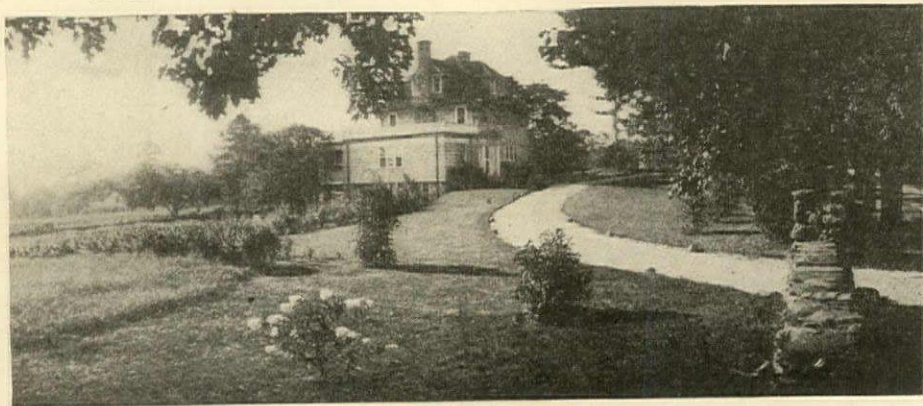
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CONNECTICUT

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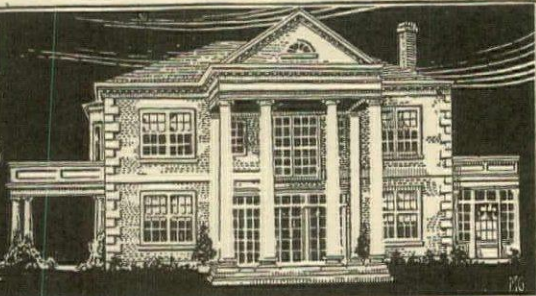


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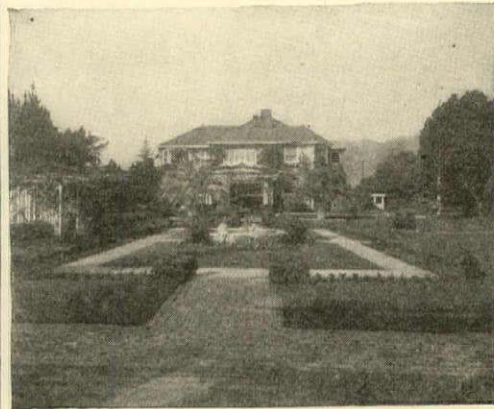
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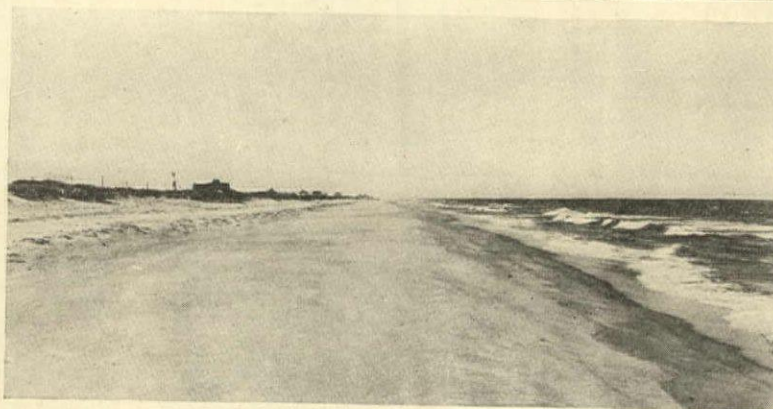
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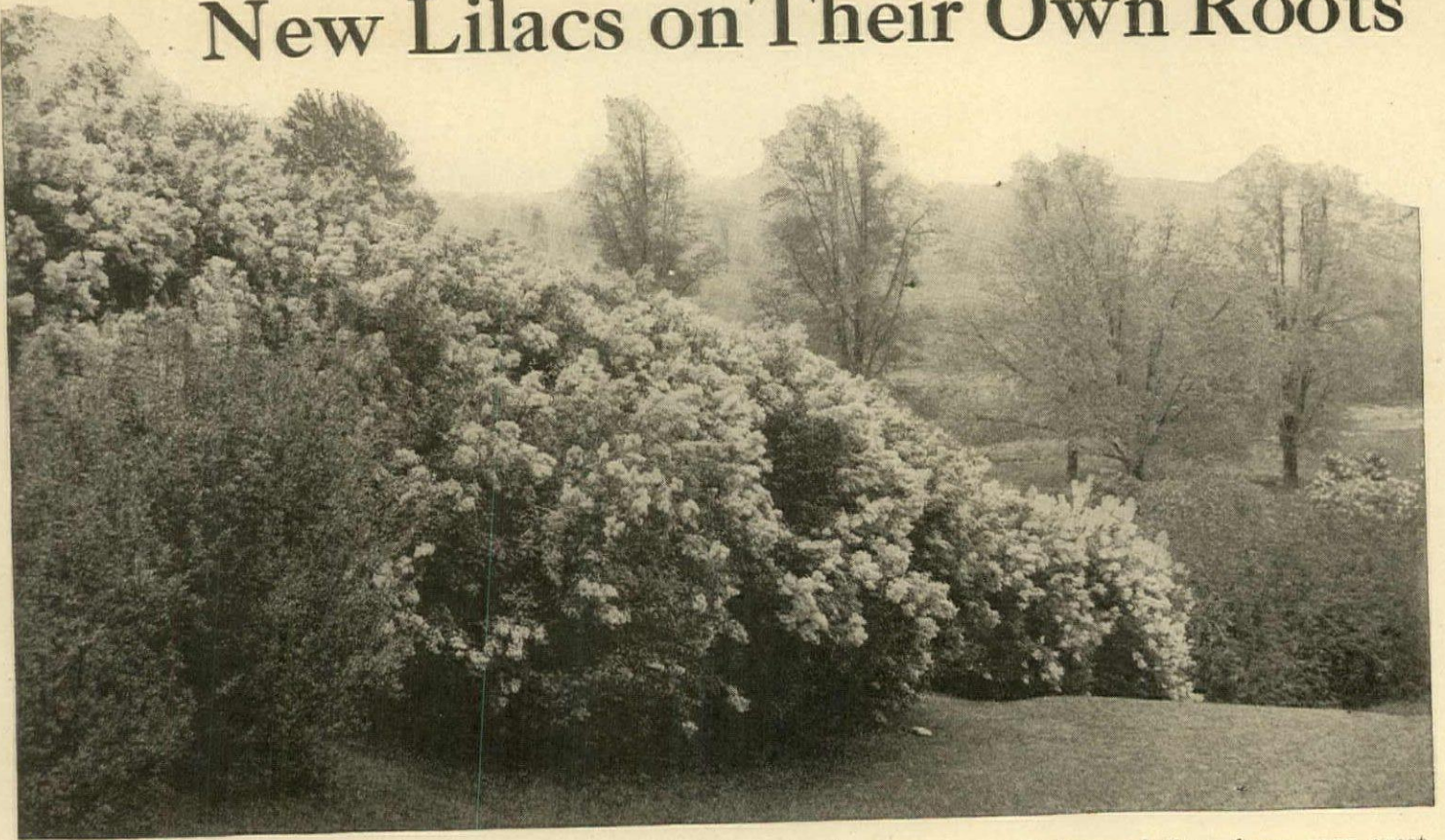
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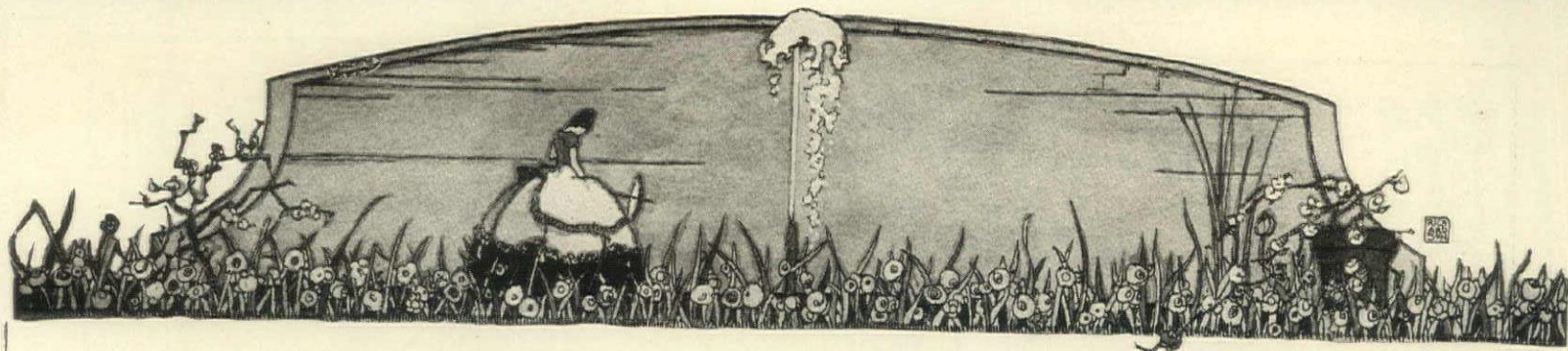
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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

INTERIOR DECORATIONS IN APRIL

THERE are three things we have been trying to create and maintain in *HOUSE & GARDEN*. The first is an atmosphere of good taste which is livable. The second is the practical suggestion on how this can be gotten. The third is to arrange this material in such a manner that every time a page is turned you find something different. In other words, the reader's interest is maintained from start to finish—from frontispiece to Gardener's Calendar. The pages do not lose in interest as they approach the back of the magazine.

Take this April issue, for example. It is about Interior Decoration. A mighty big subject, but we've managed to assemble many of the numberless interests that it creates. If you want to know what the current and most up-to-date tendency in decoration is, an article gives you a resumé of the work being done. Another article discusses painted shades—a revival of a quaint custom—and another takes up the use of Portuguese prints for wall decorations. The amateur decorator has a whole page of don'ts, a description of how to treat a stairs landing, a page of nursery furniture and one of upholstery fabrics, papers for the hall



The painted shade and the shade of decorative glazed chintz, now much in vogue, will be described in the April Interior Decorating Number

and a little layout of suitable bedside lamps.

In this issue is continued the series on three-year decoration for young married couples. The dining room is created by Mrs. Gerrit Smith. Gardner Teall writes on Intarsia and, of course, there is the Little Portfolio.

With April also comes the awakened gardening interest. The Greek garden of Samuel Untermyer—perhaps the most remarkable garden of its kind in America—is shown here. There is an article on planning the grounds of a small place and one on starting the vegetable garden. As a fill up come directions for making a suburban rose garden and pictures of a small flower garden which was created in a single year.

The prospective house builder will find inspiration in the Italian house that spreads across two pages and the English home by Lewis Colt Albro. How to make a stone fireplace is another topic.

There are others, but these few suffice to show the diversity of inspirational and practical material in this April issue. The pages flick and flash with live interest like figures on a movie screen. It is an issue not to miss.

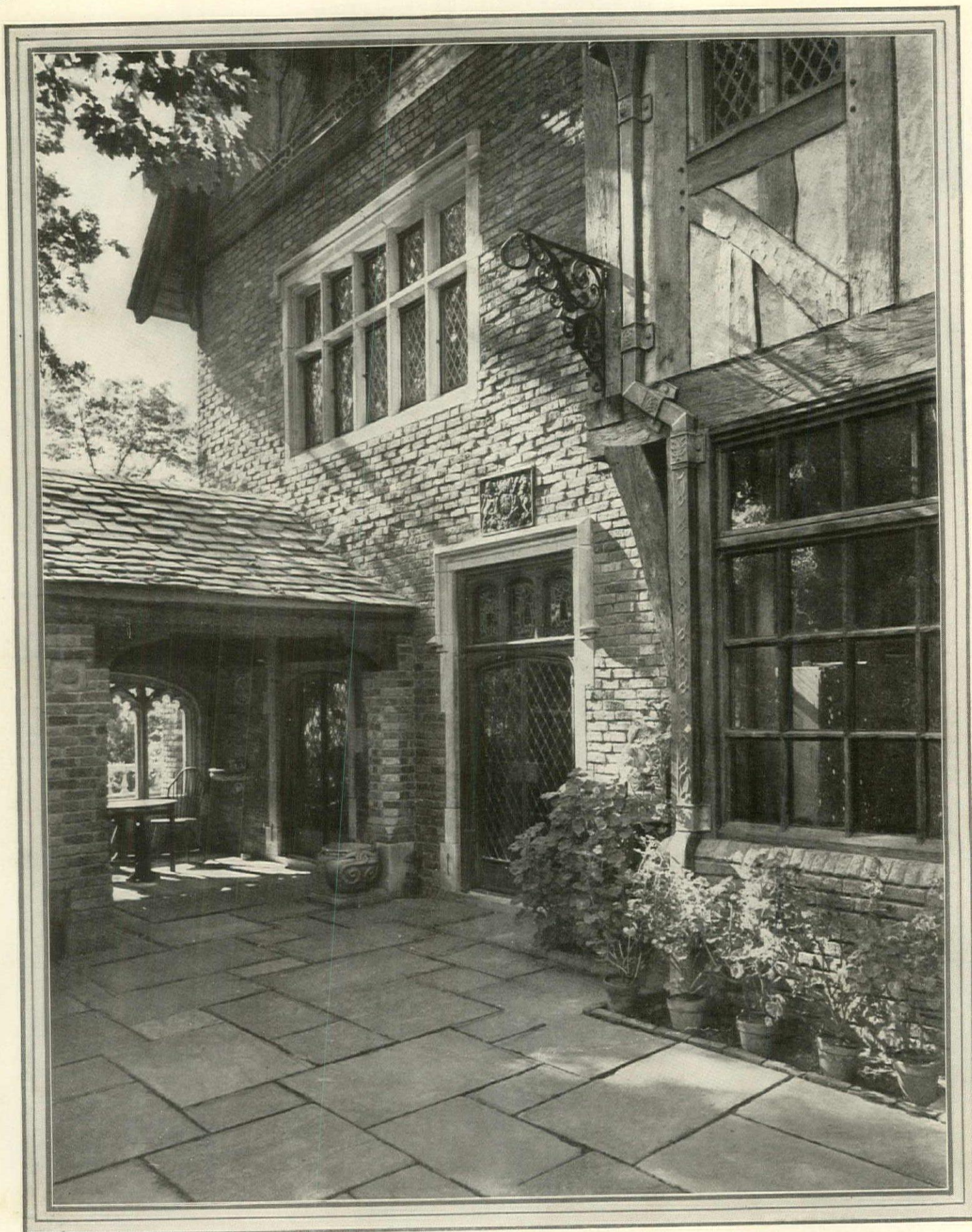
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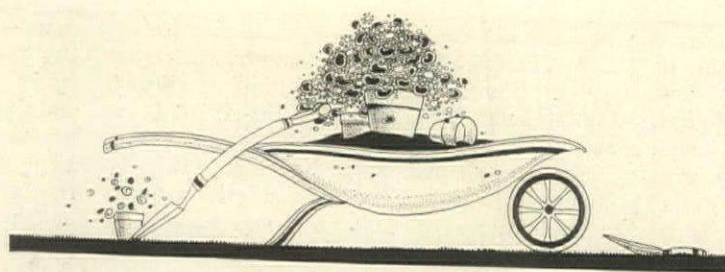


Gillies

THE SUNLIGHT MAKES IT SO

You can't blame men for worshipping the sun. Such a human old god he is! He moves across the paved terrace and warms the slates. He lifts up the heads of geraniums standing primly in a row beneath the window. His fingers feel out the crannies of the rough wall and emblazon the window panes. At his call casements fling open, and men and women and little children come out to sit at breakfast

in the sun-washed alcove that overlooks the garden. Now you can, if you see nothing more in it, call this the rear terrace of Mr. George Marshall Allen's house at Convent, N. J. And you can say that Charles I. Berg, who designed it, has created a fine bit of architecture, that the texture of the wall is extraordinary, etc., etc. But it's more than just architecture—and the sunlight makes it so



ON LOOKING UP FROM A GARDEN

A Discourse That Attempts to Show That Gardens Are Even More Than Brown Earth and Blossoms

RICHARDSON WRIGHT

EVERY year just about this time some poet or essayist or other writer-person delivers himself of an ecstasy on Spring—Spring as a sort of glorified fairy in diaphanous wraps who comes tip-toeing down the land to touch the flowers and trees and make them leap into blossom.

Very pretty picture!

But the gardener, who really knows and loves flowers and trees and all the green, growing things, has quite a different conception of Spring. Nothing diaphanous, nothing fairy-like; in fact, to him spring isn't a person at all, it is a movement—a mighty urging upward. It isn't coaxed from above, but moved from below. The growing things break upward through the crust of chill earth the way a man gets out of bed on a cold morning—gradually, reluctantly, cover by cover, a toe at a time, not because someone has waked him, but because he has accumulated the necessary freshness of sleep and is ready to go forth and do the day's work. Having stored energy through a winter's sleep, the growing things rise up to go about their work. And they urge upward and outward until that work is finished, when winter brings them rest again.

Until a man appreciates this upward urge he can never gather the full fruit of enjoyment that a garden yields. For a garden is not merely a place to look at; it is a place to look from. And the way to look from a garden is to look up. More—a garden is not alone a place to work in; it is a place to work from. And the way to work from a garden is to look up.

These are hard sayings, so we shall explain them.

HERE is magic about soil that is missing. The mere touch of loam on the hands, the very breath of its aroma seems to clear away the false ideas of life we ac-

quire in the everyday business of living. Perhaps this is because the earth is so much a part of us and we of it—we come from the earth and to the earth we eventually return. Touching it is like going back to the little old home where life is simple and kindly. It cleanses us of our popin-jay egotism, rids us of futile materialism, acts as a sort of spiritual cathartic.

It is ludicrous to be cynical in the presence of a lusty oak breaking into leaf. It is futile to be decadent with loam on your hands. And imagine pretending to be fashionable or elegant or superbly intellectual or absurdly radical as you guide a plow! These things simply won't work. They don't belong. The realm of Nature is a different world, where such affairs are of no consequence. Therefore, if you would understand Nature, you must learn her tongue, and before you learn it you must clear away your false notions, forget the jargon of cities and books and ballrooms.

It is a commonplace that men who live daily

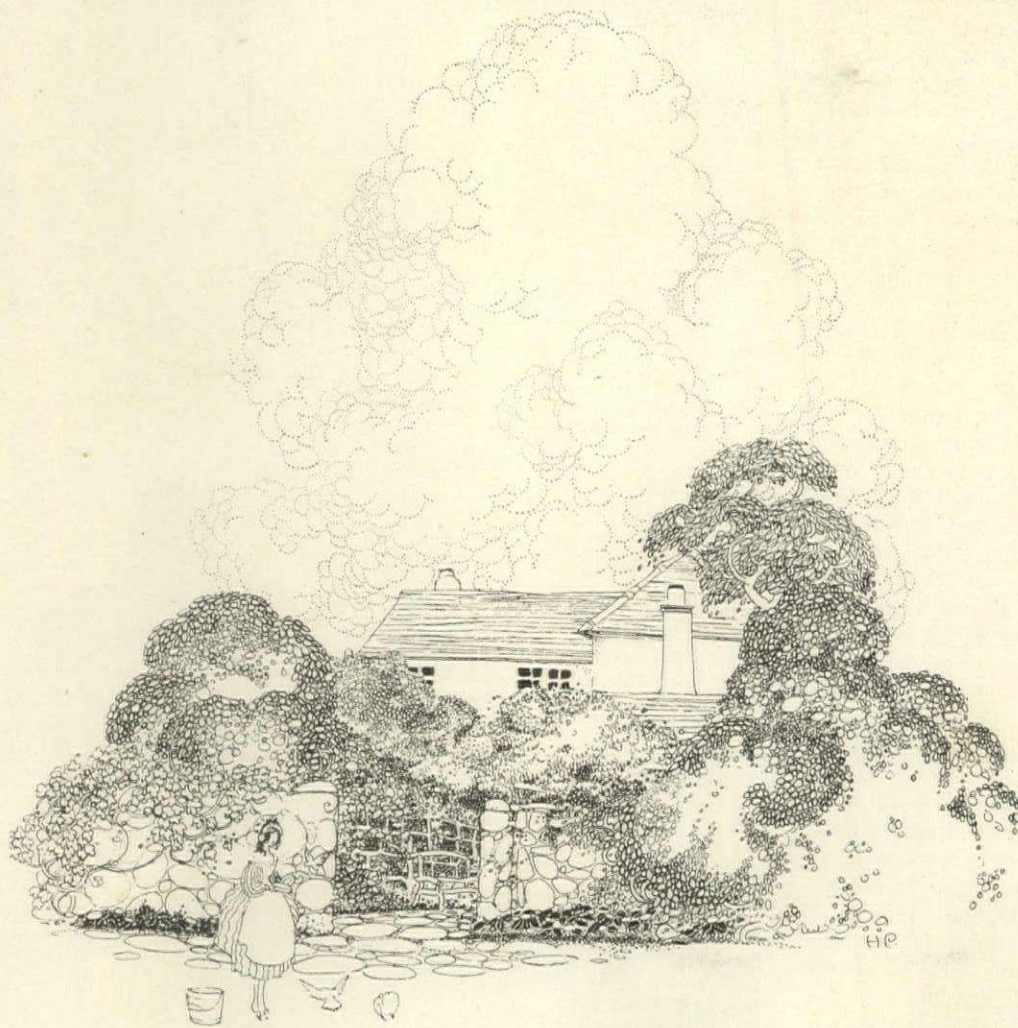
with Nature—farmers and sailors and such—have a quaint way of speaking. They use fantastically simple images and are gifted with a native brand of poetry that sounds like some passages of the Bible read. There is a rhythm to their tongue that other men simply can't acquire.

Nature has a rhythm all her own, a rhythm so entirely different from the concatenation of cities that a man has to be purged of his pride before he can understand it. He has to acknowledge that there is another world besides the little circle in which he moves and has his being. Once he acknowledges this he is given a glimpse of that world and hears the echo of its songs. It is this echo that makes the speech of farmers so strange.

In the eternal dominion of Nature there is a great movement constantly circling upward, as the lark circles upward, and those who come close to her are swept along with it. A man soon learns this when he starts working in a garden. He can't resist its cleansing. He

can't resist the tug of its other-worldly urging and the up-rushing of its hidden energy from the deep silences of the earth. Consequently, the longer he works in that garden, the more is he compelled to work the way Nature works—upward.

NOW there are many fair things to look upon in this old world—the smile that greets your home-coming of nights, the mist wraiths about tall buildings in the dusk, the pure colors of a medieval lacquer—and of these one very fair is a garden. In the springtime there is the strangely fragile lush grass and the golden loveliness of mornings that make you feel as though you are in at the beginning of a new world. In summer come the siesta hours when heat vapors float over the earth like levitation, and the poppy bows her head in the



garden close until the cool rains of evening raise it again. Then in autumn, the flame of tree and bush, and Nature is mightily consumed on her pyre, like some old Indian queen majestically sorrowful in her suttie. These things, I say, are fair to look upon, and a man is a better man for having seen them. But if he never raises his eyes, much there is he misses.

For a garden is more than stem and blossom and brown earth. It is infinitely greater than anything you can create with diligent labor. In the huge mosaic of the countryside it may be only a small piece, but it shares the glory and the wonder of everything about it. To see these is one of the compensations of gardening and, oddly enough, they mean more to the gardener than to anyone else because he understands them.

For moments now he has been busily engrossed with spade and hoe, the earth yielding readily to his skill as he shapes the tender seedlings into a seemly row against their day of growth. Then he straightens up to stretch his tired muscles—and a vision of great activity is vouchsafed him. Bird choirs sing in the clerestory of the trees. Toward the horizon the tawny checkerboard fields spill merrily over the hilltop. Far above, the streets of the sky are peopled with cloud denizens. For a moment he is bewildered by the gigantic puissance of it all; then, gradually, he realizes that in looking up he has beheld the face of a new world. And when he turns to the flowers at his feet, they are lovelier for the contrast: delphiniums are bluer for that sky, and phlox whiter for the clouds and the brown earth more golden for those tawny fields on the hilltop over there.

DURING the past three years great numbers of the American people have been obliged to garden. The stern necessity of war made it incumbent upon them to raise their own vegetables. This year that necessity is somewhat mitigated. And in removing the stern purpose from gardening there is opportunity for other objects to be attained. Is it conceivable that these three years of initiation shall not have made many a confirmed gardener out of an amateur? Is it not possible to hope that they will now garden because of the unalloyed joy it brings and the cleansing contact with another world? Can we not also trust that they will grow flowers with the same enthusiasm as they have grown vegetables?

Yes, it is a fairly safe wager that those who have learned to work in their gardens, who have been ennobled by looking at them, will now turn to them as a means whereby they can look up. For the great reward of gardening is that we are gathered along in Nature's upward swirl and carried above the ordinary things of everyday life.

The gardener should be able to take more from his plot than a crop of flowers and freckles, succulent vegetables and hard muscles. If that is all he expects, he will get even less than his expectation. Nature is a jealous goddess and she demands that appreciation go with culture. The heart must work with the hoe. Aspirations must exude with good, honest sweat. There must always be that vision of blue sky above and tawny fields on the hilltop.

These are things that set a man to dreaming, and he is big or small, vital or inconsequential, comprehending or dullard according to the measure of his dreams. He is also a successful gardener according to the measure of his dreams. Nature requires *sympathie*, an understanding of her ways.

NOT all gardeners understand Nature because not all permit themselves this sympathy. Their purpose in gardening is such that it limits their capacity for dreams, for hoeing with the heart.

Some people make a garden because it is the fashionable thing to do. And they have themselves photographed for the magazines and Sunday supplements, in their gardens, wearing jewels and the smartest garden clothes—whereupon all the little birds in the tree tops thereabout set up unconstrained laughter and the workman on the East Side vows to vote the Socialist ticket at the next election.

Other people take gardening as they would a narcotic—the way some men take work—to make themselves forget. Which is a futile attempt, because to maintain the stimulus for oblivion they must increase the dose, and they eventually reach a point where they are not capable of increasing it.

Still others make gardens because it is part of a full life. To live happily they must invest their hours and aspirations in the activities of another world. And they draw the interest of pleasure according to the measure of their investment. They are usually quaint folk, other-worldly in their manner, but capable of comprehending the idiosyncrasies of Nature as she displays them in tree and bush and fragrant blossom, across the skyline and in the infinite zenith. These are, moreover, the successful gardeners.

Let's look into this class of gardeners for a moment—and then quit.

SOME people are referred to as "born gardeners." They aren't necessarily scientific folk or intellectual—quite the opposite in most

cases—but they seem to have a knack for making plants grow. Others may spend money freely for fine tools and chemicals and especially selected seeds, and have no luck at all; whereas, some poor little old woman in the back street, who cannot afford all these luxuries, puts their gardens to shame.

What's the answer?

The little old woman, like as not, raises her flowers the same way she raises her babies. She does it herself. It is part of the day's work. Upon her own energies depends the appearance of that front yard. She doesn't let off because the sun is hot, and she hasn't a gardener to hand the work over to when it grows irksome. She doesn't garden because it is the fashion, but because flowers are pretty things to have about the place, and because her man and her children enjoy fresh vegetables. They are a vital part of her everyday life.

But that is only one reason. The other you will discover when you get to know her well—which may not be so easy. True gardeners, like true fishermen, are a clannish lot; they stolidly refuse to tell their secrets. But as you do get to know her well and start her on the subject of flowers and vegetables, she will begin to talk about them in the most amazing fashion—familiarily, poetically, like the love in the Song of Solomon, with quaint observations that open doors to worlds of deep understanding. And midway in her conversation this happens invariably and to it is due much of her success—she will stop and look up longingly at some fluffy little cloud drifting across the sky, or listen to the call of a bird, or let her eyes rest understandingly on the horizon where the tawny checkerboard fields spill over the hilltop.



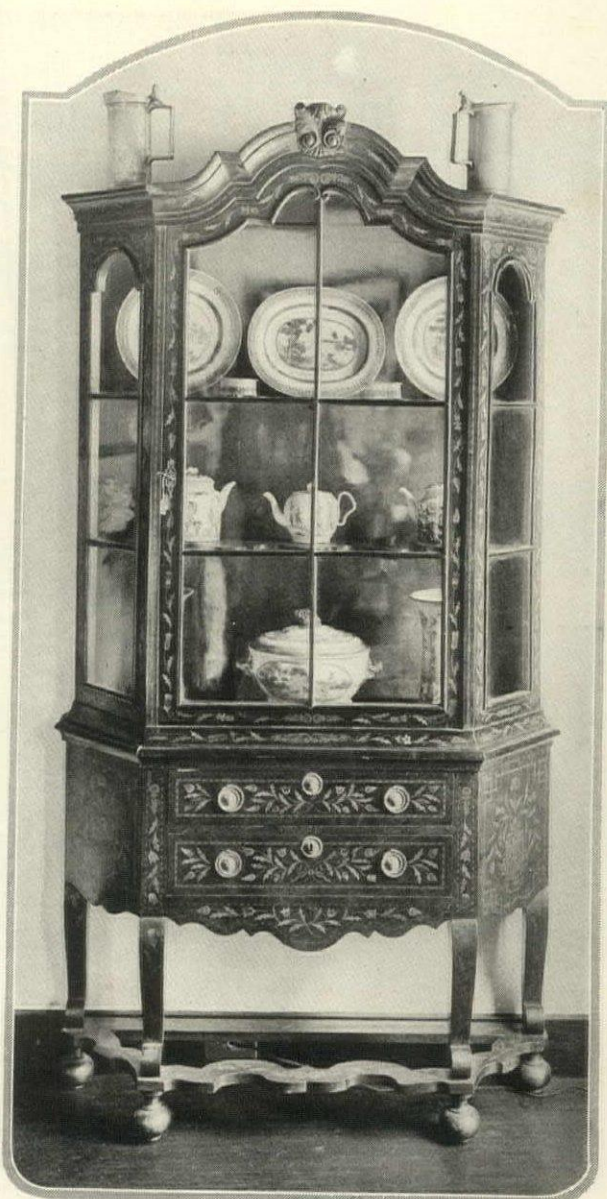
WHEN TO USE A CHINA CABINET

DURING the past few years the vogue in china cabinets dropped perceptibly. In fact, they went completely out and it is difficult to say when they will return to favor. But when can you use a china cabinet?

The answer is simple—when you have a cabinet of such beauty and of such historic lines as those shown here. Such pieces of furniture are always in good taste and can be used either in the dining room to hold the best china and glass ware or in the living room to house some precious collection. They justify display because of their intrinsic merit.

Three of them are of old Spanish design with characteristic shaped top and elaborately decorated with intarsia in flower designs; the fourth is William and Mary, a double-top cabinet with unusual wooden partitions for the panes.

A good antique—when it is antique enough—can defy any of the vagaries of passing custom.



cabinet in the Chinese manner, inlaid with gold, is used here to hold ancestral china. From the collection of Mrs. Dudley L. Pickman at Beverly Farms, Massachusetts

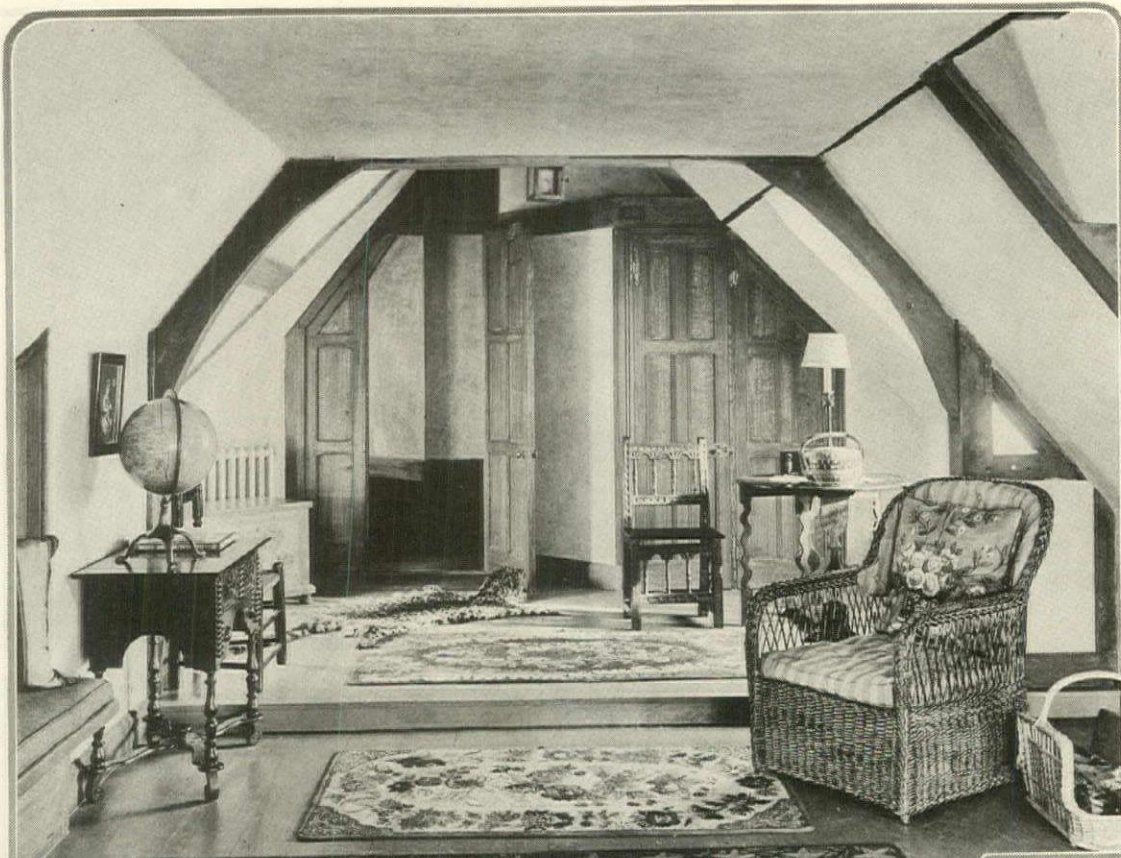


Another example of 17th Century Spanish work is this cabinet with cupboard beneath. It holds a Chinese collection. From the residence of E. Atwood, Esq., of Boston



An example of 16th Century work is found in this Spanish cabinet—a rare piece of mahogany with inlaid boxwood. From the collection of Amos A. Lawrence, Esq., Boston

The lines of this cabinet pronounce it William and Mary. It has a chaste but solid dignity. A glass collection is preserved in it. It is from the Amos A. Lawrence collection



Northend

Give the children an attic room to themselves. Fit it up as study, bedroom or nursery. Use plenty of wicker and hook rugs. Storage closets can be placed in the jog at the end. F. Patterson Smith was the architect, and Brett, Gray & Hartwell the decorators

The attic shown above and below is a boys' room. The study corner is at this end, the sleeping part at the other. Open beams, white walls and simple sturdy furnishings make a boys' paradise. It is their own furniture, not the cast-off pieces from downstairs



In one alcove, by a window, is a little sewing corner where mother can come for a moment's peace or to superintend the youngsters' hours of study



In another alcove, the boys have a fireplace of their own where they can bring their gang of small friends without disturbing the downstairs rooms

MAKING THE ATTIC LIVABLE

Still Another Part of the House Is Salvaged to Meet the Modern Requirements of a Growing Family

MARY H. NORTHEND

ONE loves to dream of the old attic that occupied the entire upper story of great-grandfather's weather-beaten old home. It was a dark, fearsome place, fascinating to childhood. Who has not crept slowly up the creaking stairs to prowling among the brass nailed hair trunks? Even today the fragrance of sweet lavender seemingly greets us as we recall the lifting of the lid.

Modern Space Demands

Today that is all gone. The mystery that lurked under the shadowy eaves is dispelled. For with modern conservation, the old-fashioned attic has been replaced by practical experiments that fit into present use in our homes. Additional space is an absolute necessity, not only with a growing family, but in suburban homes, where week-end parties mean additional room for the guests.

Storage room, as in the olden days, is also a necessity, for there are trunks and out of season clothing to be housed, but this difficulty has been met through the designing of dust proof closets close under the roof.

The gabled roof house is best adaptable for this usage, as the projections have been broken sufficiently



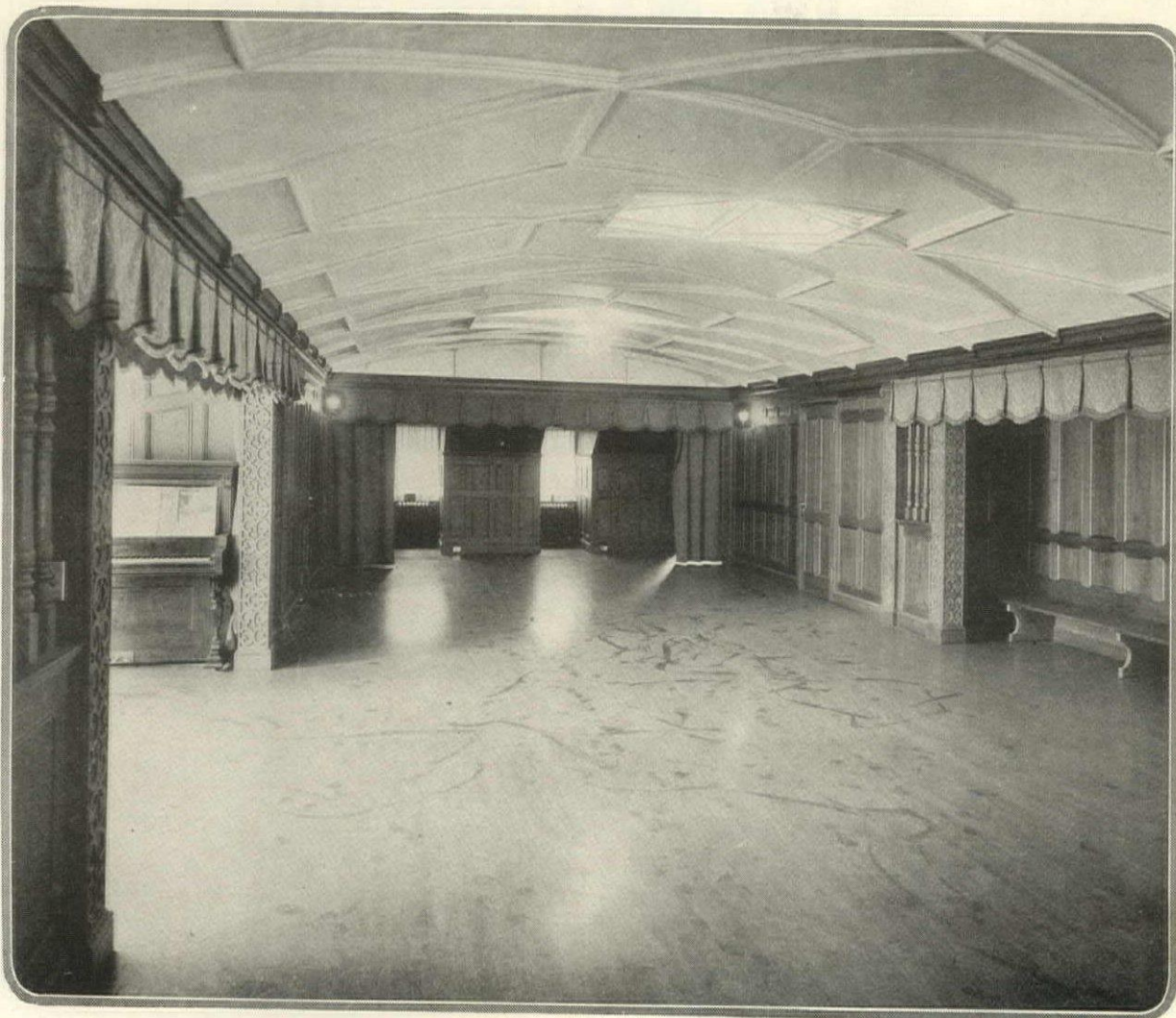
Giving father a chance means giving him a den or study where he can be quiet and can fuss around with his hobbies

to provide interesting spaces to work out odd ideas. This would be impossible in architecture that has a strong Southern feeling, the low spreading roof line furnishing no inspiration for the working out of livable attic space. The house need not necessarily be English in style, but must have a well pitched roof, for ample ventilation is a necessity, and this can only be satisfactorily worked out through windows or ventilators so planned that they add to rather than detract from the charm of the exterior of the house.

We have only to go back to the Middle Ages to realize that even in those days ample space was developed in the upper stories; particularly is it true in Gothic and early Renaissance architecture which is found not only in France, but in Germany and the Netherlands. The fact that the steep roofs of that period allowed for rooms to be designed for a variety of purposes, has been taken advantage of by the architects of today, who have made a careful study of every type.

The Attic Temperature

It has been claimed that the great objection to utilizing the space in the upper floor for living purposes, is
(Continued on page 60)



Provided the construction of the house permits, an attic dance room is ideal. The music is placed in an alcove and there are dressing rooms at the end. F. Patterson Smith, architect

A MUSEUM THAT EARNS ITS KEEP

WE used to think of a museum as a tomb of the past. There were ample reasons why we held to this opinion. Museums were depositories of old, rare and beautiful works of art where the discerning or the desirous foregathered, whenever the spirit moved them, to behold and enthuse. That was about all.

During the past three years this worn-out legend has been scraped together with kings and untaxed incomes and all the other non-essential and evil flotsam of a recent dark age. Museums have become the depositories of the future. They link up the past with the present. They reincarnate the beauty of a by-gone time for the guidance of present-day manufacturers and the delectation of people.

This is the significant work that the Metropolitan Museum of Art in New York City has accomplished under the stress of war. The story is best told by the words of its own accounting of stewardship: "Manufacturers and designers have found it to their advantage to use the museum, and this means that they have found it to their business advantage. No greater test of the value of art as related to progress could be offered. Design has been able to demonstrate its own salability, which indicates a by no means insignificant step in our valuable art producing trades, trades which represent an annual expenditure of no less than \$500,000,000 for home furnishings alone."

Just how do these designers and manufacturers benefit from the museum?

WHETHER the field is metal work, tiles, plaster, stained glass, or costume design, whether the manufacturer makes reproductions of colonial furniture or re-designs a silver goblet for commercial use, whether he works from Byzantine ivories or Flemish tapestries, in jewelry or architectural terracotta, whether he is designer or manufacturer, decorator or craftsman, the resources of the museum have been offered to him and he has studied objects of art from an inspirational viewpoint, very much as he would use a book for study.

To continue the report of this work: "An Italian gesso-covered and painted picture frame may seem a long cry from the modern market, yet it has been studied by a New York manufacturer of tapestries. An Athenian vessel twenty centuries old has been passed by thousands of visitors until a designer of commercial containers saw in this as in nothing else that had come to her notice a possibility for a modern jar to hold cosmetics. A millefleurs tapestry remained the despair of scores of artists and designers until a manufacturer of rugs determined to take advantage of this design for the improvement of American rugs. A designer of dress fabrics saw possibilities in the armor collection. A china painter studied Russian laces. Embroidered crests assisted in the design of American sport skirts. Florentine glass bottles offered suggestions for printed voiles. Ecclesiastical vestments were found full of suggestion for wall papers. The color for painted chairs was found in Chinese pottery. A paper soap wrapper design saw its beginnings in snuff boxes.

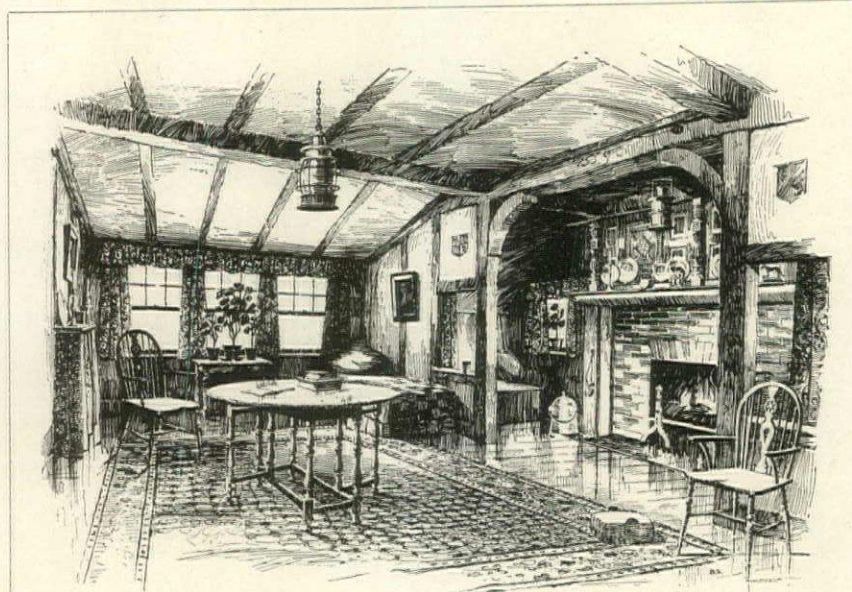
"These are a few of the actual cases of recent weeks, all showing that in tracing

fundamentals of design the manufacturer or his designer seeks his inspiration wherever it may be found and the differences of material, style, artist, period, race, or purpose are not considered barriers. Thus they have at their command the entire field of industrial art design of all ages, and their only limitation is that they shall properly express in terms of their own materials the design and purposes of the piece which they themselves are producing."

THE work of the museum in facilitating the study of designers is manifold. One method, for example, is the sale of photographic reprints to students and designers. Sixty-five thousand of them are sold annually.

"To meet these requirements on the part of the modern manufacturing and designing world, the Metropolitan Museum maintains a large and efficient force of assistants and an extensive system of study rooms, lantern slide and photograph collections, lending collections, and other physical means of assistance. There are a number of docents or museum instructors familiar with every detail of the galleries and their contents and there is a specially trained associate whose province it is to assist in bringing together the seeker and his objective, to act as a sort of liaison officer between the museum and the world of art in trade. This member of the staff is a person qualified to assist manufacturers and designers from the standpoint of their own requirements. He makes it his business to visit shops and workrooms, he is familiar with the processes of manufacture and keeps abreast of the market, so that he shall be able to visualize trade values in museum facilities and thus help manufacturers toward their own objectives."

In these endeavors lies the promise of a great result.



HEARTHSIDE

*So many things to love in that small house of ours,
The sunlight swept across the breakfast-board,
The brass bowls blooming with their nodding sheaves of flowers,
The genial fireplace where stout logs have roared;
There is a little window looking to the East
Where stars peeped in on us through twilight haze;
The mottled plates we kept against the seldom feast
Shining from their shelves in bright arrays;
The wide, soft rug—fair-colored as some enfebled mead,
With stiff Levantine blossoms, weaver-sown;
The stately chairs, the pipe-stand, and rows of books to read;
The sweater on the settle lightly thrown.
So much I love . . . their peace, content and happiness,
And friendliness to make each corner bloom,
And more than all, the clock, so solemn of address,
That murmurs to itself down the still room.*

—ARCHIE AUSTIN COATES.

BEHIND all this activity this reincarnation of past beauty is a great aspiration. Our manufacturers are learning that their factory is not merely a business venture, but "a work bench of national taste." Every chair or lighting fixture or yard of goods is a factor in the great mosaic of national culture fostered by the industrial arts.

The Metropolitan Museum to have recourse once again to its report, "maintains the 'Made in America' on an object of furniture or furnishings is inadequate unless it also connotes designed by an American-trained craftsman."

Here is an irrefutable answer to those who would accuse the American people of lacking good taste. Here also is an answer to those who look upon museums as tombs. For a laudable standard of activity is being set by this museum that must be copied—if they dare to justify their existence—by every other museum in the country.

No longer are the people to be satisfied with "good enough" wares in their homes. That old fallacy of maintaining a low level in order to give the people what they want is beautifully exploded. Give them the best, and they will buy, for the average market tastes are very much above the average. Teach him to live surrounded by beautiful objects and he enters into a new life. Teach him to go to museums and the things that were dead will live.



Gillies

'WHITE AS A COLOR FOR HOUSES

Not only because it is just as durable as other colors, but because it is more pleasing and more useful, white is the best for country houses. It accents the house in the landscape. It reflects the sunlight so that its shadows are all the more shadowy. It forms a per-

fect background for vines and shrubs and adjacent trees to silhouette against. And it imparts a clean, fresh air so desirable for the home. If you doubt it, study this portico of the F. P. King residence at Tarrytown, N. Y. Aymar Embury II, architect

An exquisite set of Capo Di Monte figurines depicting the hours. From the collection of Mrs. Lydia Avery Coonley Ward



CAPO DI MONTE PORCELAINS

*A Ware That Came Out of Naples for the Delectation
of the Discerning Collector*

GARDNER TEALL

SHOULD you chance upon Lady Blessington's "Idler in Italy"—few there are, nowadays who bother to look into these old-fashioned travel books of the early 19th Century—you will find there this note of that remarkable lady's visit to the Palace of Portici, built by Charles III of Naples in 1738, on the highroad to Salerno, some five miles beyond the gates of the Neapolitan metropolis:

The Salon in Portici

"One of the salons at Portici peculiarly attracted our attention. The ceiling and walls were covered with panels of the most beautiful china of the ancient and celebrated manufactory of Capo di Monte, of which specimens are now become rare. The panels have landscapes and groups finely painted and are bordered with wreaths of flowers of the size of nature of the richest and most varied dyes, in *alto relievo*, among which birds of the gayest plumage, squirrels, and monkeys, all of china, are mingled. The chandeliers and frames of the mirrors are also of porcelain, and the effect is singularly beautiful. The floor was formerly covered in a similar style to the panels on the walls, but the King when obliged to fly from Naples intended, it is said, to remove the decoration from this chamber, and had only detached those of the floor when he was compelled to depart."

Revolution and *alto relievo*, tempests in tea-pots, bulls in china shops, squirrels and monkeys in porcelain—what a picture the Countess of Blessington's description presents for the imagination to work upon! I do not for the moment recall whether the indefatigable and disconcerting Tauchnitz was responsible for reviving in yellow-jacket the "Idler in Italy" or whether a copy of the old book in its first, and perhaps only edition, was



Three oval dishes or platters of Capo di Monte. From the collection in the Metropolitan Museum of Art



On both sides of this tea pot are landscapes of great beauty, banded in gold



There is great beauty in the figure decorations of these Capo di Monte pieces. The gold makes a worthy frame for them

the one which fell into my hands one rainy day when walking abroad in Naples seemed too much like assuming the skilfulness of Neptune and torrents washed down the hillside *strada* of the Parco Margherita just below my window

A Porcelain of Naples

I am not a capricious person but the paragraph I have just quoted suddenly revived an early interest in the old porcelain of Naples, that which bears the name of Capo di Monte. Years before when a small boy, someone had given me a little cup bearing underneath the mark of the capital letter N with crown above. The nefarious fraud which accompanied this gift was the solemn assurance on the part of the giver—she was another boy's Sunday-school teacher—that the N stood for Napoleon and the Crown for Emperor. Indeed, I was shamelessly assured that the great Napoleon himself had drunk from this cup himself (lethe or nepenthe was not designated), perhaps even the Empress Josephine and, later, Maria Louis had done likewise. I was even led to believe that the King of Rome had, in his weaning days, been fed from this very cup. Alas! a terrible thing happened. After only a week's possession of so holy a relic, a Knowing One appeared and bluntly dissipated the romance. "It is Capo di Monte, a very decent bit, but Napoleon had nothing to do with it, young man, and whoever told you that yarn is a

stupid as those who stuff children with fairy stories." That was all I hated the Knowing One from that moment for I loved and understood fairy stories. From the Other Boy's Sunday School Teacher I naturally lost regard. It was not, I argued, that she didn't know it was Capo di Monte but that she should have pretended she knew it was the Emperor Napoleon's!

Nevertheless, I think, for many years at least, my opinion of the O. B.'s S. S. T. was much higher than that which I held for the Knowing One who had so broken my dream. And why, since he shattered the Napoleon myth, did he not reseal Capo di Monte with an investiture of the interest and romance that surrounded it? Why didn't he take the trouble to tell me about the squirrels and monkeys in porcelain, the King in flight and all the rest of it? Why couldn't he have been as interesting as Lady Blessington? Or why could he not have told me that the "N" stood for Naples, the Crown above it indicating the royal manufactory, and that this mark was that of the ware of the later period, as the mark FRF with Crown above had signified Fabbrica Reale di Ferdinando (King Ferdinand IV) on pieces of the second period of the Capo di Monte porcelain fabricated in the Kingdom of Naples?

I suppose the Knowing One went his way firmly believing he had set me on the right path. That I had been brought up to try to be polite alone saved him from immediate disillusion. How ungrateful we often really are for imagined benefits conferred!

The Porcelain Factory

I shall thank Lady Blessington for starting me off the next day, which was a glorious one of sunshine and violets—that is the real Naples—to visit the places connected with the old porcelain manufactory and to ferret out collections that I might study them and so be brought back to a state of grace which would incline my heart to harbor a prayer for the Knowing One that his forgiveness might be found in what I might myself discover.

Down the Strada Nuova di Capodimonte I drove, as I had often driven before, but this day with a new interest. The south branch of the street at the Tonello brought me to the entrance gate of the park of Capodimonte. Getting out, a walk of sev-



White Capo di Monte figure group. From the Metropolitan



A Capo di Monte figure group in white. From the Metropolitan



Three fine pieces of early Capo di Monte. Courtesy of John Hutaiff, Inc.

A white Capo di Monte basin of remarkable lines and unusual conception



en minutes brought me to the Palace, begun by Charles III in 1738 but not finished until 1839 in the reign of Ferdinand II. Here in the Museum is an extensive and most interesting collection of Capo di Monte porcelain supplemented by a collection of imitations of later period. Here, just below the Palace a soft porcelain manufactory was established in 1742, by Charles III, who, as Duke of Parma had exchanged his coronet for the crown of the Two Sicilies. In 1738 he married a Saxon princess, but although the Prince of Ottaviano, Charles's ambassador to Vienna, secretly treated for porcelain workers to be sent to Naples, I do not think the designs of Capo di Monte suggest as much German art-influence as some writers have credited them with showing. Charles was a collector of the porcelains of Saxony, the secrets of the making of which were being jealously guarded by Böttger, and he himself had determined to attempt porcelain within his new kingdom. So interested did he become in the venture that tradition insists he himself learned the potter's art and amused himself in this way in the royal manufactory.

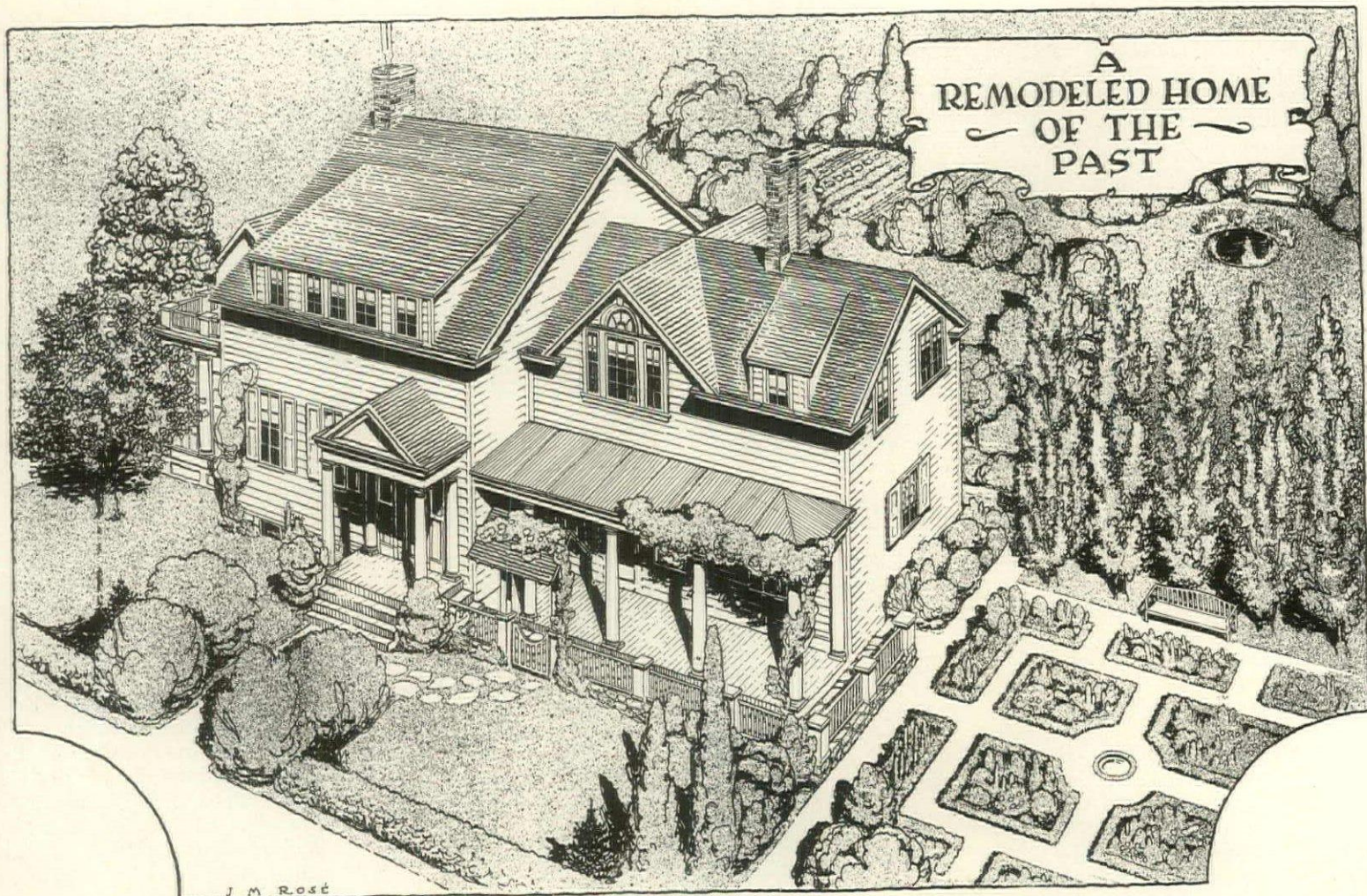
Early Period Wares

In the early period white shell wares were produced, and the best pieces have a warmth of tone akin to the Fukien porcelains. Early pieces also imitated oriental wares and were marked with a Star of eight points, and a little later with varieties of a Fleur-de-lis. These were the pieces of what is designated by authorities on such matters as the First Period of Capo di Monte porcelain and they have a particular interest and charm.

Giovanni Caselli who was Charles's Director of the Capo di Monte Works in 1743 had, twenty years before, served under Francesco Farnese as "Primo disegnatore di camei e pietre incise e primo ritrattista di miniature" and as "Guardaroba segreto della Duchessa" (Continued on page 68)



Capo di Monte cups and saucers of unusually fine decoration. In the early period of this Neapolitan art white shell ware was produced with a tone much akin to Fukien porcelains



Walk down any country road and you will pass dozens of houses that offer possibilities for remodeling into permanent homes or summer residences. The artist visualized what this house would be like when completed. Compare it with the photograph below. The changes have given it a substantial appearance and a semblance of better architecture

A REMODELED HOME of the PAST

*What Could Be Done to a Roadside House to
Make It a Country Home*

Sketches by J. M. ROSE

IN selecting a house for remodeling there are several points that must first be determined. First, is it in a condition that justifies remodeling? Second, how much of it requires changing?

The first point is readily determined by going over the house carefully with your architect. The second is governed by family requirements and the amount you want to spend.

An example of the possibilities in an old house is shown here. The artist selected an old house by the roadside and rebuilt it to fit the all-year requirements of a small family.

As it stood, the house was ugly and had little charm, yet the main building is good and dignified in a simple, homely way. This would make a modern home of no mean proportions, an all-year-round

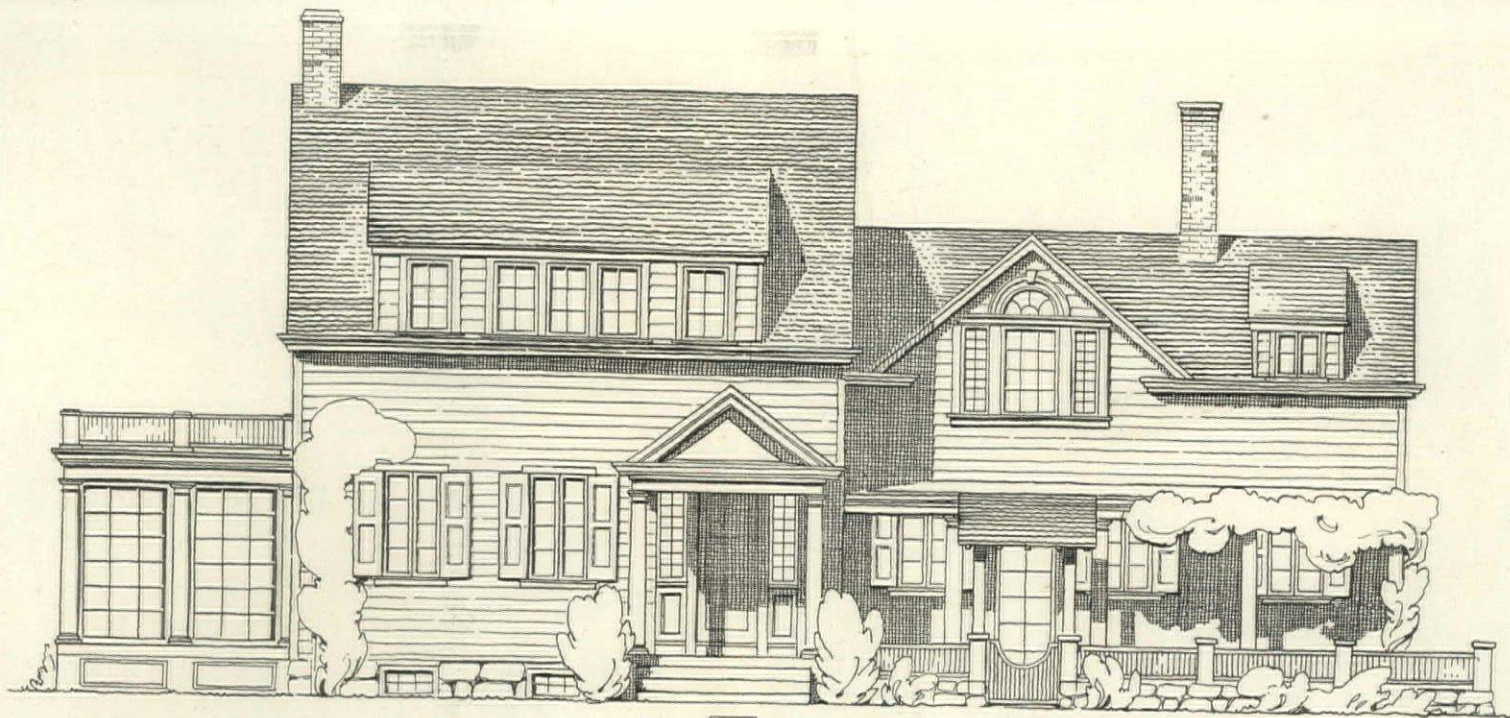


The original house has evidently twice been enlarged, once with the wing and the second time when the shingled, one-story, false-front rooms were added. Yet it has merit worth saving and improving

home possessed of comfort and even luxury.

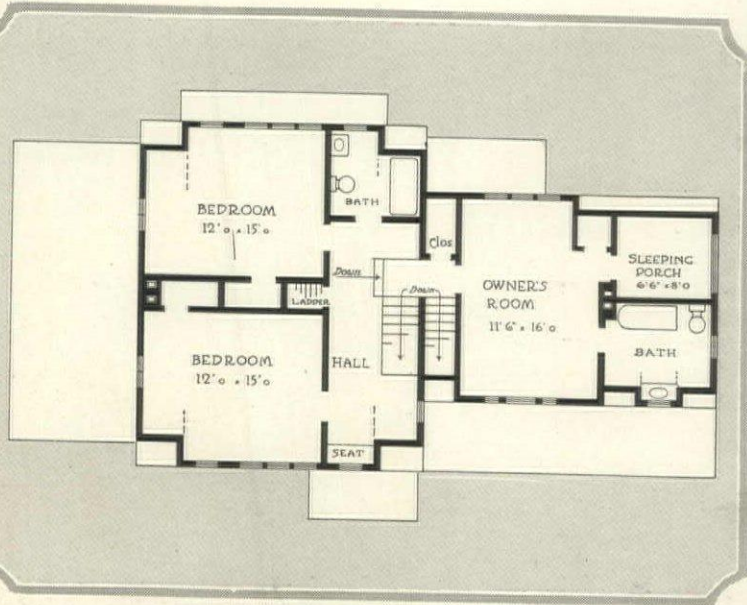
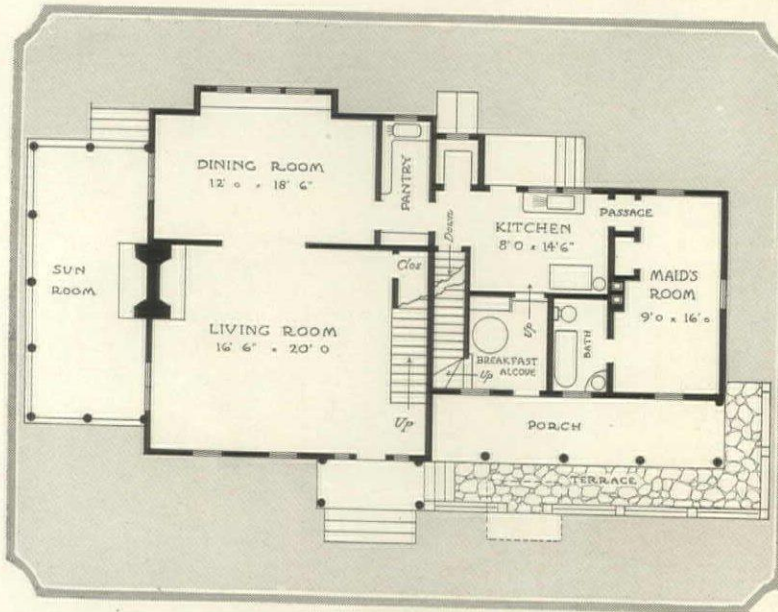
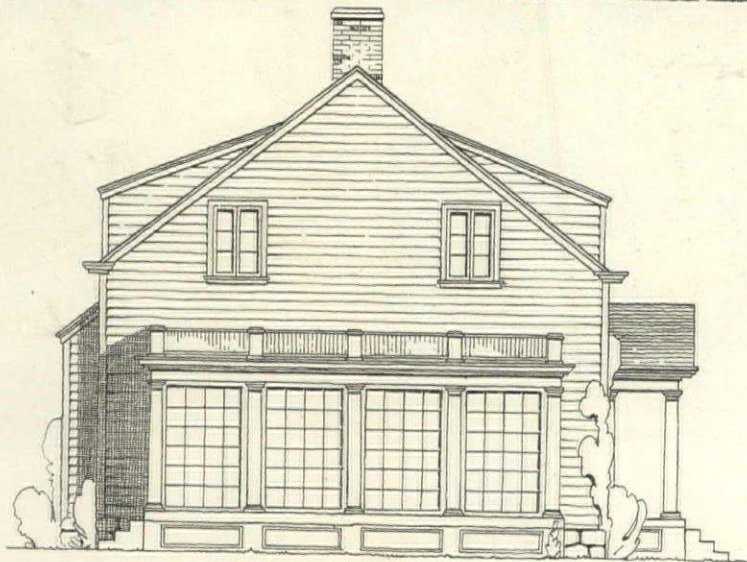
By cutting off the objectionable little lean-to, and extending the roof lines of the addition, a very well-balanced house plan can be evolved. The introduction of dormers, the creation of terraces, a sleeping porch, a sun room and the installation of three bathrooms with a slight rearranging of partitions, make it livable and presentable.

Cream paint and emerald green trim will enhance its charm, but the house is all too flagrantly exposed to the public view. It needs lavish planting to make the most of what is there; but the ground is level and slopes gracefully there are a few good trees and there is every indication of a soil well adapted to luxuriant growth. This embellishment is an essential part of the reconstruction.

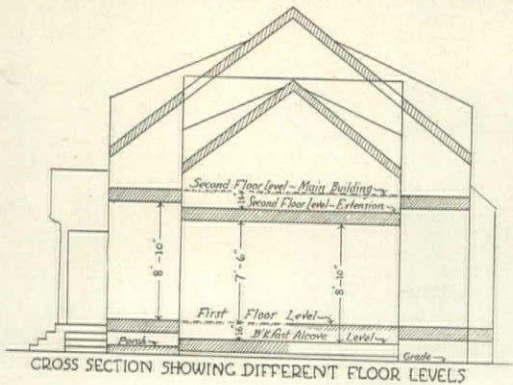


As improved, the house has a sun room added, a wide dormer breaks the roof and the entrance is turned and given a new hood. The addition is carried out beyond the chimney line and a Palladian window inserted

At one end has been added a sun porch that can be glassed in for all-year use. Doors from the living and dining rooms give access and there are rear steps to the garden. The two windows light bedrooms



A living room lighted on two sides and with a fireplace occupies a corner of the first floor. The dining room is behind this, facing the garden. In the wing is a breakfast alcove, kitchen and maid's room



Among the interesting factors in this reconstructed house are the differing floor levels which add quaint atmosphere to the rooms

Upstairs two bedrooms are provided in the main part of the house with a bath and hall. The wing is taken up by an owner's suite of bedroom, bath and sleeping porch. All rooms have plenty of light and ventilation



The curious flowers of the Jack-in-the-pulpit are succeeded in September by balls of brilliant scarlet berries, fit spotlights for the deep woods in which they gleam



Among the early spring perennials is the squirrel-corn, a plant of the rich, open woods. When the site is right it is an exquisite addition to the wild garden



Delicacy of form and color amid harsh surroundings—a wild larkspur



Open woods and prairies are the natural home of the shooting-star

Two splendid perennials for the wild garden are the trillium and anemone



THE TRUE WILD GARDEN

A Successful Garden of Wild Flowers Is Not a Garden at All, but Rather a Stage of Nature's Setting—A Few of the Principles Which Underlie Its Creation

ROBERT S. LEMMON

Photographs by J. H. Field

IT cannot be made by man's hand alone, the real wild garden. As the artist fails to transmit through brush and oils the strange magic of the moonbeam, or the sunlight's full gaiety and warmth, so the flower gardener fails to reconstruct the indefinable charm of wild flowers in any setting which savors of the artificial. You can have the most perfectly designed, artfully planted and immaculately maintained rock garden in the world, and if it seems *made* it will never have the appeal of even a single cluster of hepatica blossoms catching the blue of the late March sky among sun-warmed hillside boulders.

Discouraging? By no means. A true wild garden is impossible except when Nature alone has made it? No, not that. My contention is merely that you and Nature must work together if your garden of wildlings is to be a complete success; that Nature's cues must always be followed; that while you may choose many of the factors, and plan the rough setting of the stage, the details and fine touches which spell perfection must be in her hands alone.

Why Flowers Appeal

If we stop to consider why any given flower appeals to us, we shall usually find that it does so first because of one of two qualities: delicacy, and some peculiarly striking appearance or habit. Often these are combined, as in the trailing arbutus, the purple fringed orchid standing lone and sentinel-like in the dark woods, the carpet of squirrel-corn spread across the floor of winter-worn leaves. The evening primrose, too, is a remarkable example of such combination. To the ethereal beauty and fragrance of its blossoms is added their habit of opening at dusk, when the gloom masks their somewhat ungraceful stalks and full attention can be centered on the uncurling petals. But if we go somewhat deeper than these first impressions, we come upon one underlying reason which is practically universal among the attractive wild flowers. This is nothing more or less than the contrast between plant and surroundings.

Look for a moment at the photograph of the rockspur on the opposite page. How effective the contrast between those expectantly poised little blossoms and the harsh bareness of the mound about them! Or take the trilliums, and the single anemone below them—both of matched whiteness and youth, springing from the very base of an age-old tree. And violets, too, delicately fragrant and fragile



An example of Nature's frequent contrasts between plant and setting. Wild violets in May



Its odd form draws attention to the wild mandrake, waxen flowered beneath sheltering leaves

However that may be, there is no doubt that she continually achieves marvelous combinations of complementary tones.

In the actual making of the wild garden you should keep these principles in mind and apply them as the occasion warrants. Whatever the site, flowers should be chosen which would naturally grow there—forced effects always look forced. Not only would the unnatural plant appear out of place, but it would refuse to thrive in nine cases out of ten. Fitness is the thing; almost any wild flower, vine, shrub or tree will succeed if properly transplanted to the right environment.

Too frequently those who would have such a garden of native plants create for it an air of cultivation, of having been planted. This can be done only at the expense of much of the very charm which is being sought. While the surroundings chosen must sometimes of necessity be created, yet if the chief features are copied from some actual situation which you have seen in your country rambles, they will in time take on the appearance of having always been there—will become in their entirety a perfect representation of Nature's landscaping. To attain this result you must start right, studying carefully the possibilities of the situation, laying the foundations only after the conception as a whole is well in mind, and then, when the planting is complete, letting the garden grow into a wild thing without interference from you.

Study Before You Start

Go out into the woods and fields and marshlands when the first alder catkins redden the brookside; when the coral and gold caps of the columbine dot the rock ledges; when in the damp aisles among the trees the orange lilies are blooming and the great pink heads of the mallows make gay the August meadows; when the cardinal flower flames along the stream banks and the early wild asters are opening; when the autumn's full glory of leaf and stem and grass blade is at its height along the fence-rows. Go out at these times and to these places, and if you see instead of merely look you will learn many things which cannot be taught in magazines or books. You will learn how invariably the setting supplements the flower, and how Nature alone perfects the picture.

Thus should it be in your own wild garden. To make the right start and then let Nature be the head gardener—these are your aims. It is by such roads that you will come to success.

in the lee of their guardian boulder—is not contrast one of their chief charms? Shooting-star and squirrel-corn, rock fern and columbine, saxifrage and mountain pink—these and many other wild plants demonstrate clearly in their natural haunts the power of contrast. Remove them to delicate surroundings, to the marked evidences of artificiality, and they lose charm immeasurably.

And then there is the appeal of color contrast—scarlet lobelias against the dark banks of the woodland stream; bluets spangling the green of the meadow; the white saucers of sanguinaria on brown March hillsides. It has been said that Nature's colors never clash.



Campbell

A PATIO GARDEN *in* BOSTON

Somehow, you don't expect a tropical patio garden in Boston. It comes as a pleasant surprise. The pink brick walls and red flooring, the cement stairs leading to the gallery, the little fountain set low in the floor,

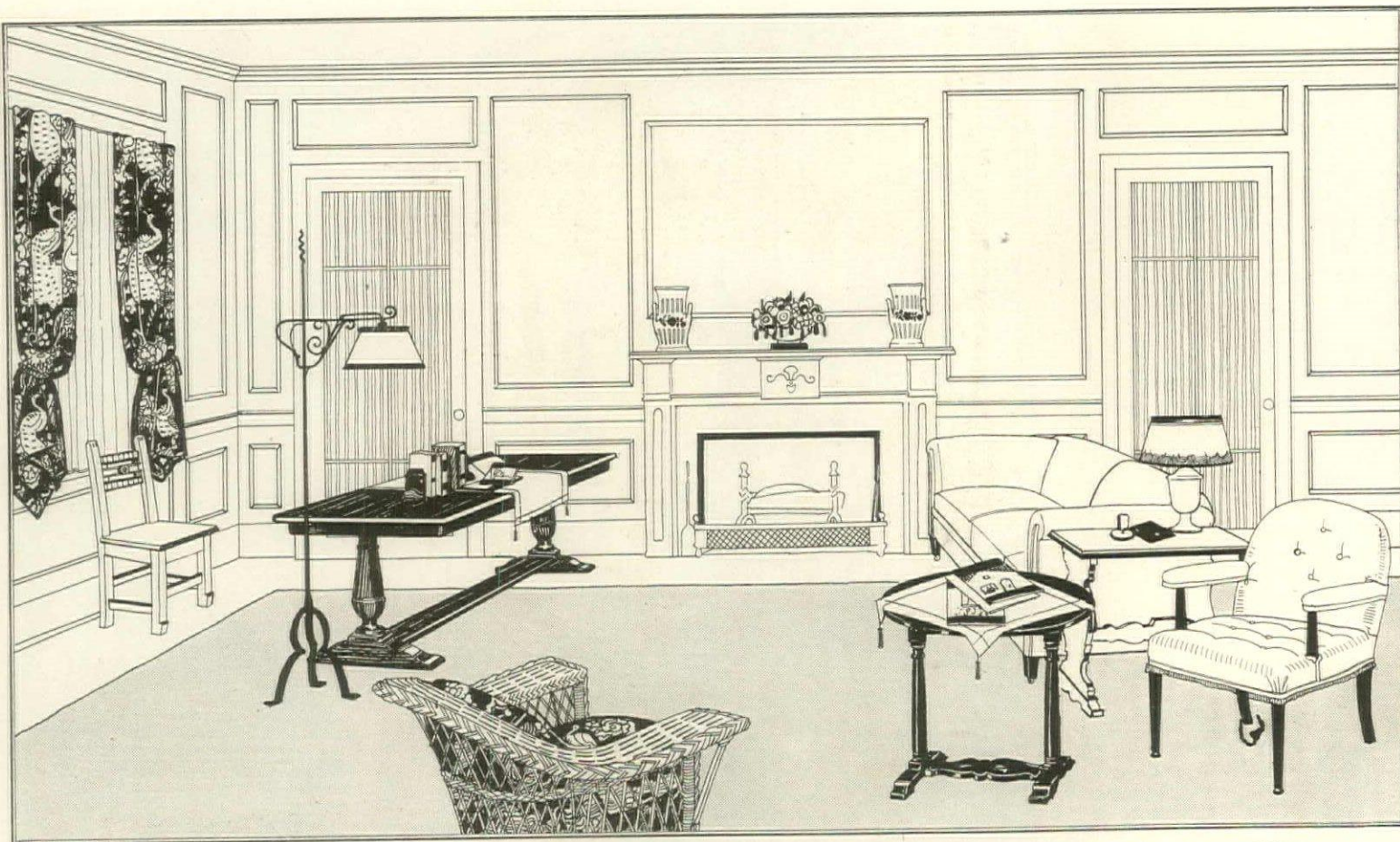
the great wrought iron lantern swung from the ceiling, the trailing vines and young palm groves, the Far East rattan furniture—all combine to make a room of rare beauty. Harry B. Russell, architect

There is intriguing architectural detail on this side of the patio. The stairs climb up past great steps that spill their trailing vines. The little casement window and the angel suggest an Arabian Nights' romance. And the doorway and balcony are exquisite

Along the opposite side runs a gallery with its vine-swept rim. Here too a little angel floats complacently against the white wall. From this view one can appreciate the unusual beauty of the wrought iron lantern. The color of the cement is rose gray



An iron grill gate closes the entrance to the upper floor, its silhouette standing out against the rose gray cement stairs and pink walls. High up in a cage hang a pair of love birds—a quaint little touch in a romantic garden



In the first year the room contains only the essentials and these represent the greatest expenditure. It has a color scheme of blue and mulberry. Each piece is selected for its permanent value, good workmanship and taste. The cost the first year figuring on current prices plus the cost of making curtains, etc., amounts to \$525.16

THE THIRD YEAR LIVING ROOM

How the Bride and the Beginning Housewife Can Build Up a Room of Permanent Furnishings in the Best Taste

AGNES FOSTER WRIGHT

THE vagueness of a bride is only equalled by the charm of that vagueness.

Could anything be less romantic than a matter of fact, common-sense, know-what-she-wants bride!

I find the average bride, when she commences to furnish her new home, first buys something pretty, then buys something else pretty, then buys something "awfully cute"—and with these as a foundation begins to furnish. The first purchase is a lamp and shade, the second a sofa cushion and the third an "awfully cute" desk set. It's such an ungrateful task to jerk her down to earth by formulated furnishing and statements of cost. However—

Taking an average size room and average size windows I plan to furnish it, so that in three years we have a really handsome, adequate living room. It will arrive at that state through careful, deliberate purchasing. In the end it is complete, although additions may be made, as one's family and means grow.

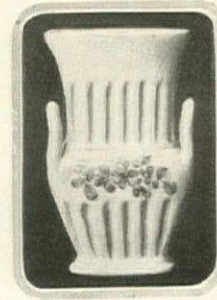
The first year the initial outlay is considerable. The essentials are in every case of first class quality; for instance, the couch is of down and hair, but we economize by covering it in



Over-mantel painting to match room costs \$115



Flat Italian vases, for the mantel piece, at \$16



black Parma sateen, which is a heavily twilled variety of upholsterer's sateen, excellent and adequate for the purpose, costing \$1.80 a yard and taking ten yards in all.

The second year the expenditure is comparatively small, first because we are just getting over the expense of the first year and also because of the possible advent of a baby. The third year we finish the furnishing by the permanent hangings and covering and carpet. From then on, it is a matter of no essential additions.

We presuppose the room to have a fireplace, two French doors and two sash windows. The walls are a light buff color.

For a rug we buy sixteen yards of excellent quality taupe carpeting at a yard and have the stripes sewed in a 9' x 12' rug. That gives a nice foundation, and in the third year, when we buy a chenille rug, this carpeting can be remade into bedroom rugs, or hall runners.

The curtains are made of a small glazed imported chintz, peacock design in blue and mulberry on a black background, and the color shows splendidly with the light coming through the

sign. They need not be lined. They are bound with the best quality taffeta to withstand sun wear: curtains should never be bound in a cheap quality of any material. While not essential, little taffeta tie-backs would add to the smartness of the curtains. The chintz costs \$1.90 and it needs eight yards, since there are no hems, for the two windows, and three-quarters of a yard of 50" taffeta costs \$4.50. Making and fixtures cost \$10, but this is an item which the bride should strike off as she should make them herself. She can also make the beige scrim curtains, two yards long, for the French doors for which she should pay about 32 cents a yard, costing \$2.56 and for under curtains costing \$3. On the 6' Parma sateen covered couch put two chintz pillows to



Italian walnut desk and chair are added in the second year. \$110 complete



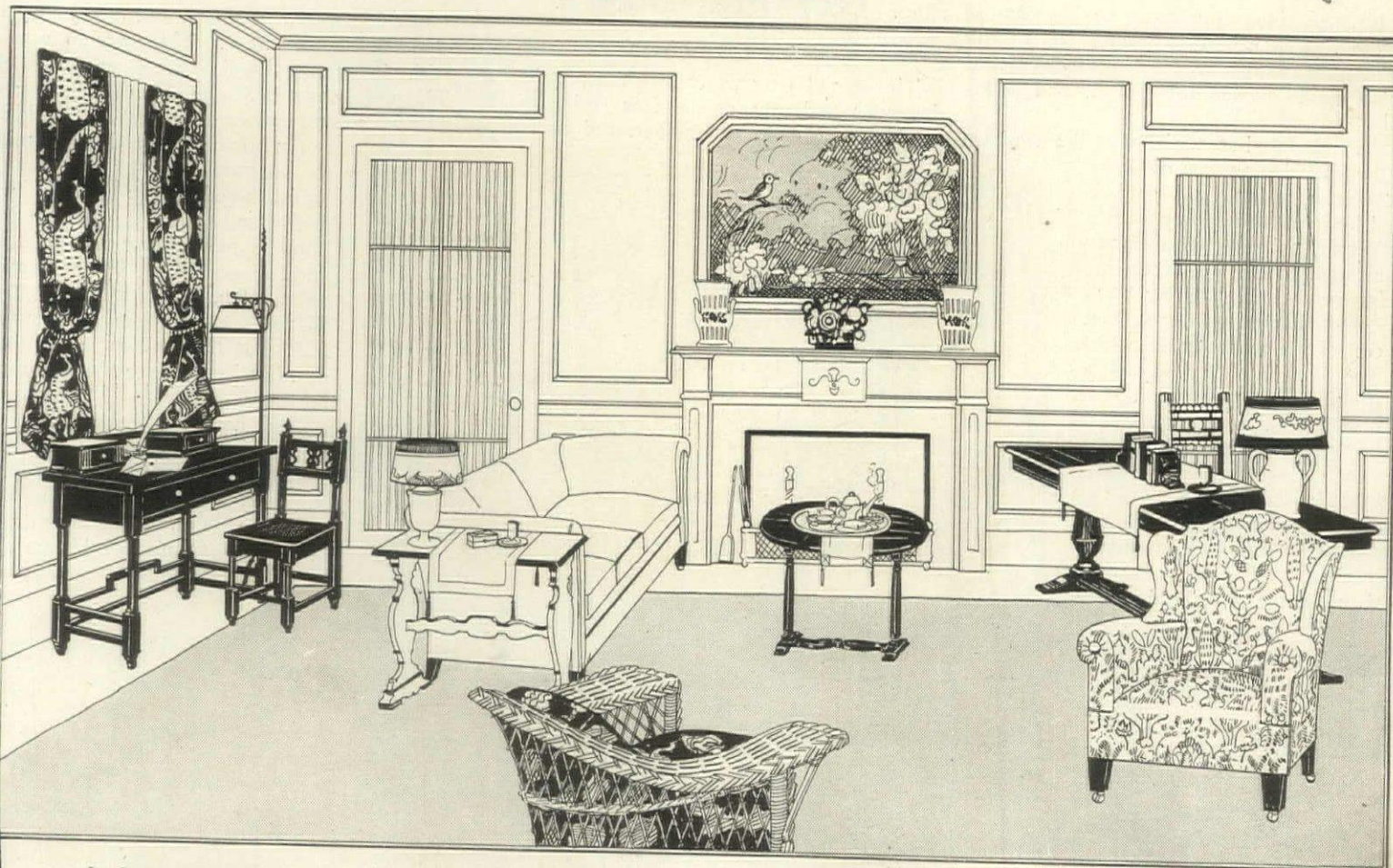
Wing - chair for the second year. In plain velvet it may be had for \$87



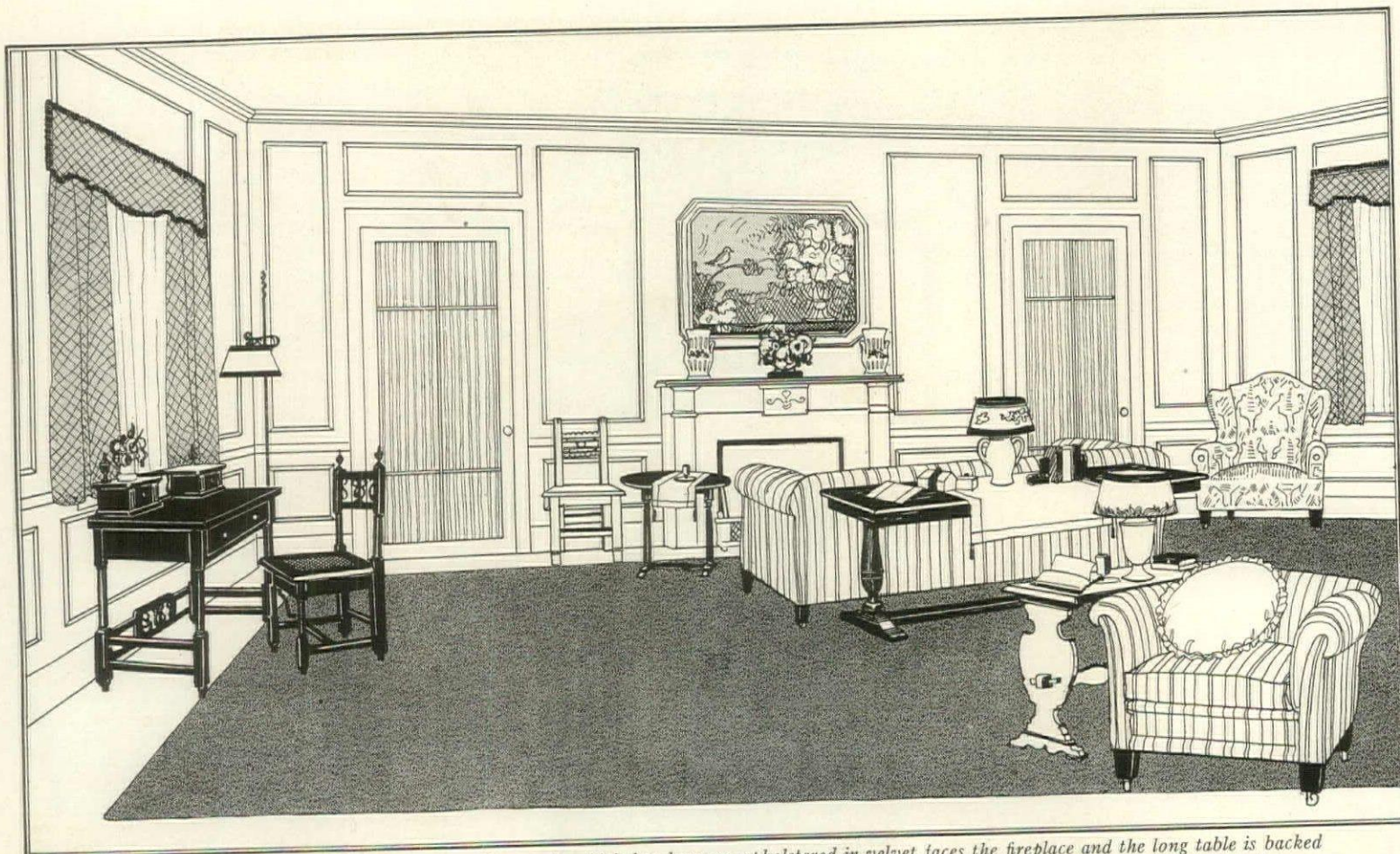
The first year wicker chair cost \$25, upholstered in glazed chintz, and enameled black



A first year straight chair with dull gold showing in the carving, \$22.50



In the second year the couch and table change position. The additions are a desk and desk chair, an upholstered wing-chair, and an over-mantel painting—the one extravagance of the year—to give rich color to the walls. The "Polly" chair is sent upstairs where, with a chaise longue, it will help complete the furnishings of a bedroom. The cost this year is \$342.50



By the third year the room is complete. The couch which has been re-upholstered in velvet faces the fireplace and the long table is backed to it. The wicker chair goes out on the porch. Carpeting is supplanted by a chenille rug, and the carpeting used in one of the bedrooms. The curtains are now of rich mulberry damask and the old curtains moved upstairs. Expenditures this year, \$497.52

black, with seat and back cushion in the glazed chintz. This costs complete \$25. It is comfortable and while not elegant is adequate and later will be useful on the porch or upstairs. Between the lamp and chair place a wrought iron adjustable standing lamp in black and dull gold with a parchment shade. This will throw a light for the person who reads in the chair or writes at the table desk, and costs complete \$31.50.

In the right hand corner between the window and the hall door a low coffee or tea table in walnut and gold is placed beside a low "Polly" chair, upholstered in Parma sateen piped in blue sateen, costing \$30 for the chair and taking $1\frac{1}{3}$ yards of the Parma sateen to cover. The cost of the revolving drop leaf table is \$18.50. This makes a nice group for sewing and can easily be moved up by the couch in serving coffee or tea.

On the mantel are two flat Italian vases for \$16, which, with the addition of a bowl of flowers in the center, make a sufficient over-mantel ornamentation. I have not mentioned the fixtures for the fireplace

as one person likes a coal basket, another a hob-grate and another andirons.

Thus we have the room complete for the first year, adding, of course, the personal touches of flowers, baskets, pictures, books and magazines. Book-cases should be built-in.

The Second Year

The second year we change the position of the couch and sofa, as the desk and table do not look well near one another, and we add a

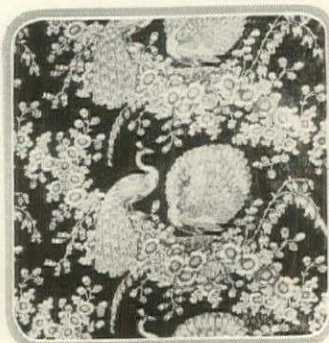
high-backed upholstered chair in mulberry striped velvet to repeat the color in the chintz. The chair costs \$60 and the upholstery \$6.75 and it takes four yards. The little "Polly" chair goes up into one of the bedrooms when with recovering, it matches a chaise longue.

We add at the window a real desk and chair this second year. These are in walnut with interesting hand-carving on the back. The desk costs \$78 and the chair \$32 and nothing could be nicer than these as in addition

to our furnishing we keep in mind to purchase only the best thing. So far there has been nothing cheap and second rate. The wrought iron lamp is moved over by the desk and we replace it by an Italian pottery lamp on the table with a shade of striking design, complete \$25. On the table we put a linen and hand-made lace scarf at \$5.00 as the desk set has been removed.

And now, for the one extravagance of the year we add an over-mantel painting of flowers toned in mulberry and blue green to harmonize with the color scheme. This is copied from an old museum.

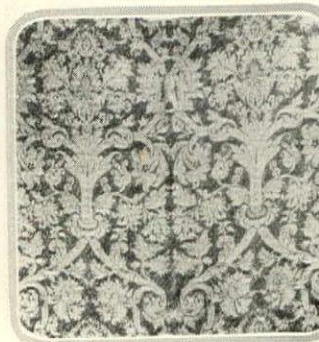
(Continued on page 82)



The first curtains are glazed chintz in blue, mulberry and buff on black. 31" wide, \$1.90 a yard

Part of the first year furnishing consists of a "Polly" chair upholstered in black sateen, \$32.40, a revolving top coffee table, \$18.50, and lamp, \$17.50

Mulberry damask of antique finish is used for third year curtains. It costs \$9.75 a yard, 50" wide



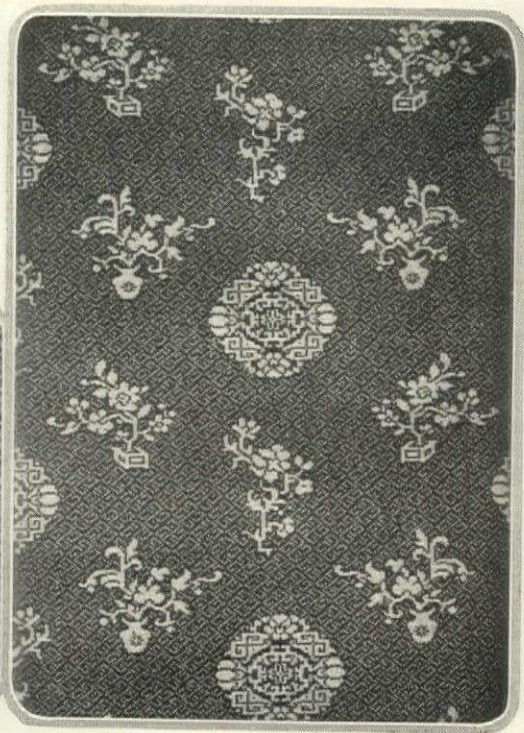


A faithful reproduction of a Chinese antique rug of the Kien Lung period has a ground color of imperial yellow with beautiful design in dark, light blue, peach blow and ivory. Rugs such as this may be had in any shape, size or color effect, at prices ranging from \$35 a sq. yard up, according to quality

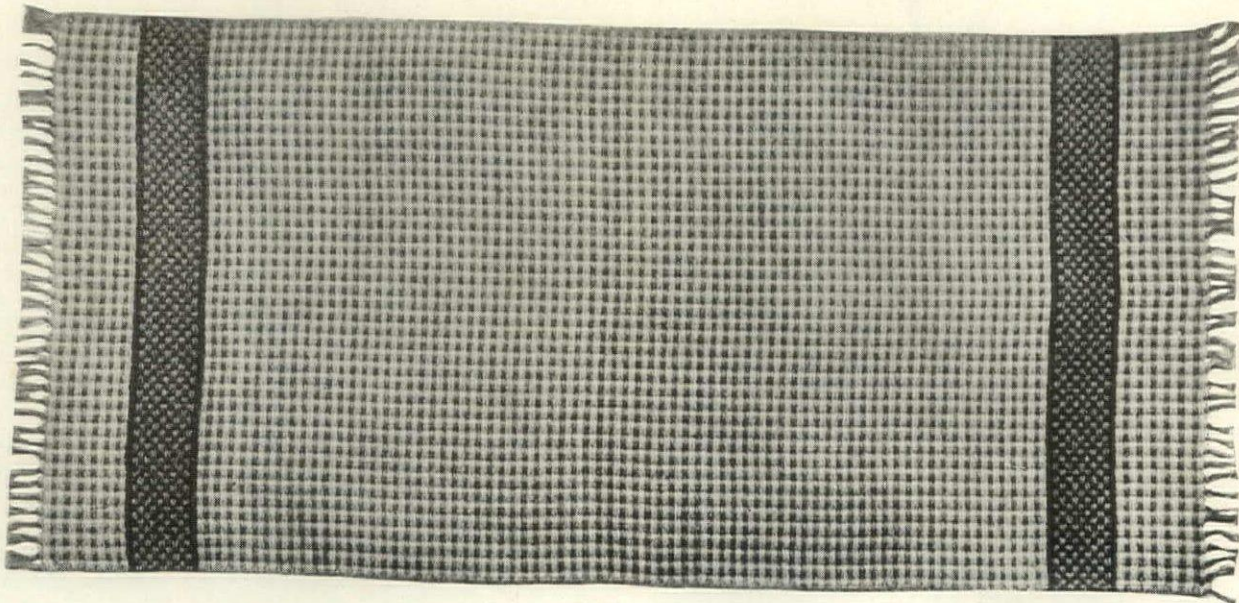


CARPETS and RUGS

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



An Axminster carpeting with a Chinese design in blue and fawn on gold, \$6 a yard; the border is priced at \$3.25 a yard



Wilton carpeting in Chinese design of gold on black ground, black on crimson, or black on green, 3/4 yard wide at \$6.50 a yard

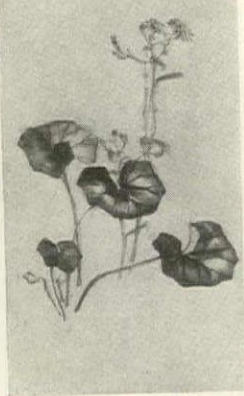
(Center) Self-striped carpeting in taupe, red and deep purple, 3/4 of a yard wide, \$6.50 a yard

A bedroom rug comes in all wool check. Rose and cream, blue and cream and black and cream. \$5.60 a sq. yard

THE HUMORISTS *and* LANDSCAPISTS of JAPANESE PAINTING

What Matahei, Korin, Sosen, Yeisen and Buncho Accomplished

W. G. BLAIKIE MURDOCH



*A Flower Study, by
Matsumura Keibun.
Early 19th Century*

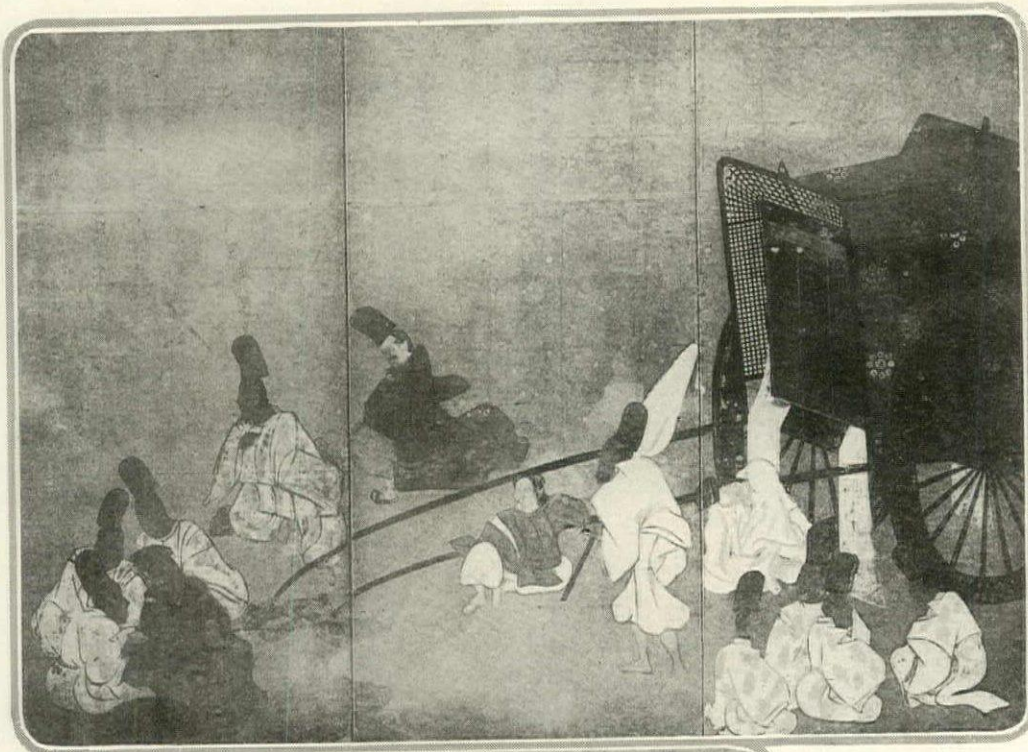
THE Japanese portraitists and hieratic artists mostly painted on silk, but the historians, the humorists and the landscapists generally worked on a thin, transparent paper, so absorbent that, be the brush pressed the least thing too heavily, the paint will at once spread in many undesired directions. Nor can work of this sort be altered by washing, or scraping, as with Western media, which difficulty proved grandly bracing to the Japanese, just as a difficult metre stimulates a poet's ingenuity. "Why, this is not drawing but inspiration," said Constable, on first seeing Blake's sketches; and owing in some degree to that very difficulty in the means whereby they were fashioned, the best Japanese landscapes seem the inspirations themselves; a straightforward reincarnation of what the artists felt.

The genius of these men was for capturing the enchanted aspect which things present to eyes stirred momentarily by emotion: their art is great because rich in that mystery whose lack, as observed before, is frequently salient in the hieratic paintings. And, indeed, it is a lack of this sort, a want of aloofness, which is the most frequent weakness in all Japanese art other than landscape, the genre in particular being too often only a prodigy of skill in realism, a marvel of decorative ability.

The Patronage of Hideyoshi

It speaks eloquently for the dynamite-like nature of strong personality that such a wealth of fine painting should have been done in the time of the Ashikayas. Be-

*"Under the Blossoms," a painting
on silk by Chobunsai Yeishi*



*The Romance of
Genji Monogatari,
by Oharugoko*



*Realistic study of a
heron executed by
Tan-an*



*"Girls at Play," a happy print by
Eitaku Kobaishi*



*Rabbits by Matsumura Keibun. Early
19th Century*

cause, despite their own love of art, their rule was really the antithesis of conducive to artistic achievement. Nearly each of them was signally incapable of keeping the country free from fierce civil wars, and it was this chaos which gave Hideyoshi his chance at the close of the 16th Century, enabling him to take the helm

into his hands. In sharp contradistinction to most autocrats, he had a keen taste for art; and, when his fortunes were nearing their apogee, he marked the promise of a poor young artist, Sanraku, whom he asked one Yeitoku to take into his studio as a pupil, Hideyoshi himself paying the requisite fees. Afterwards, when he built his palace of Momo Yama at Kyoto, Sanraku was the man chiefly asked for decorations there, his outstanding exploit being some mural paintings of hunting scenes, splendidly vitalised. And so great was the fame won by these works that when Hideyoshi was dead, and all who had served him were regarded as traitors, Sanraku was pardoned.

Art and the New Rulers

Under the Tokugawas, Japan commenced to experience a welcome tranquility, among the results being that, whereas hitherto there had been few buyers of secular art save the nobility, for these alone had enough money, there was now a quick increase of wealth with the trading classes, followed by much art patronage on their part. Hence there came into vogue the painting of pictures on screens, as too on the sliding doors hiding cupboards, or forming partitions between rooms, the usual medium for work of both

these kinds being a hard paper, which lent itself to minute draughtsmanship. And since many of the new art-patrons, in eagerness to flaunt their wealth, desired houses characterized by gorgeousness, it became customary to paint the backgrounds of the screens completely with gold.

Yusho

It is one of the prime glories of Japanese artists, that, employing this mode which in endless hands would have yielded only the grandiloquent, they almost invariably achieved instead the grand, flowers being the theme with which they were most successful on the glowing

poussoir. A glance at some of them will repay. A prince among men thus engaged was Yusho, who had worked along with Sanraku in Yeitoku's studio; while the early years of the 17th century witnessed the painting of singularly delicate landscapes by Kano Koi, whose pupils included Tanyu, famous alike as animal-painter, landscapist, and poet. He is one of the comparatively few great Japanese masters of whom there is an authentic portrait, his work being in the Imperial University, Tokio; and showing an anxious, nervous, emotional person, it hints too at an exceptionally variable disposition.

Sesshiu thought to improve his skill by going to China, and, in many Japanese artists subsequent to his time, there is seen still that old tendency to look admiringly to the Middle Kingdom as a guide in technique, Tanyu being however virtually the last Japanese true might inclining thus. Just after

A portrait of Mukashi No Tenno, painted on silk by an unknown artist



"Boats on the Sumida," done on silk by Moronobu



"Kwannon," by Mokkei, at Daitokuji near Kyoto

his day, there was a marked increase in the output of historical pictures, a brilliant adept in such being Mitsuki, who, in the ardour of his admiration for his remote predecessor, Tosa Mitsunobu, claimed to be that master's lineal descendant.

Matahei

But by far the greatest Japanese painter of the mid-1600's was Matahei, keenly alive to the charm of his country's characteristic domestic utensils, and drawing these things with a loving precision, often, in his studies of ordinary people, merely eating or drinking, reading, writing or playing games in their homes.

None of his compatriots, before him, had made an art comparable with his from matter of this sort. And it can hardly be doubted that, in showing thus how lofty a beauty might be evolved from humble domesticities, he was a vast incentive to the far-famed woodcut men, who, starting work very soon after his time, called their prints "Pictures of the floating world", that is, the scenes of the passing hour. Their style of workmanship, in many cases, is literally an echo of his, Matahei's screens always reflecting, nevertheless, a fine deliberateness, largely foreign to his imitators.

Moronobu and Korin

Of the painters studying with him, much the best was Moronobu, who had begun life as a designer in an embroidery shop, and with whom a favorite topic was the Sumida river, with its motley pageant of boats; (Continued on page 66)

A portrait of the poet Ariwara No Narihara, by Iwasa Matahei



These two kakemono studies of monkeys by Mori Sosen show both the realism and humor of that Japanese artist. Sosen lived until 1821

CANE and BUSH FRUITS for the KITCHEN GARDEN

Some Reasons for Taking Them Up in a Serious Way and Granting Them the Attention They Deserve in the Well Balanced Garden of Utility

G. T. HUNTINGTON

IN the planning of even a modest kitchen garden the desirability of the small fruits—currants, raspberries, blackberries, etc.,—is often overlooked. The thoughts of beginners especially are prone to center on vegetables, to the exclusion of the berries, which, while of perhaps less nourishing value, are nevertheless highly important articles of diet.

The requirements of these cane and bush fruits are not exacting. Any fairly sunny, well drained soil which will produce a good general vegetable crop will be suitable. Such necessary care as spraying, pruning, mulching, etc., is easily given and amounts to little enough compared with that which the regular vegetable garden demands. As for the fruit itself, it will be of better quality and much less expensive than you can buy in market. Finally, it is possible on almost every place to find room for a few plants of small fruits along the edges of the paths, boundary fences or in some out-of-the-way corner which could not well be utilized for anything else. So, on the whole, the *pro* arguments far outway the *con*.

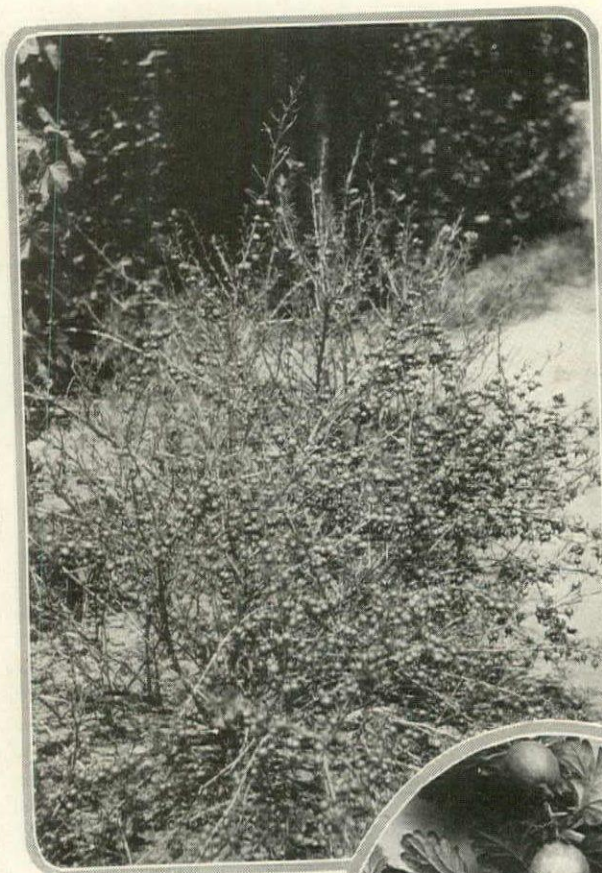
Laying Plans

As soon in the spring as the ground is dry enough to crumble is the time to plant. The stock should be ordered, therefore, at once; but before deciding what to get you should look the ground over carefully and decide exactly how much space will be available. In doing this the following planting distances should be kept in mind.

Raspberries ought to be planted 3' or 4' apart in the row; blackberries and dewberries, 5'; currants, 4'; gooseberries, 5'. If only a single row is to be planted, perhaps along a fence or at the edge of the garden, these figures will suffice. If, however, you decide upon two or more parallel rows, you must allow an average distance of 6' between the rows, to allow room for you to move about comfortably while attending to the cultivation, picking, etc.

Deciding what sorts to plant is naturally governed largely by personal preference for certain kinds of fruit. The space may therefore be allotted as best suits you, and until that is done the selection of varieties of the different things may be postponed.

All of the good nurseries supply varieties of small fruits in great numbers. It would be out of the ques-



Just to show its productivity, the worms were allowed to defoliate this gooseberry bush and expose the fruit



Gooseberries are easily grown and deserve a place in the small fruit border. They are generally made into jam



Burying the long canes of blackberries and raspberries is a good plan to protect them from damage by winter winds and cold



Before covering the canes with earth they should be carefully bent down to the ground parallel to the direction of the row

tion to set down here anything like a comprehensive list of these, but you will not go far wrong if you make your choice from among the following:

Raspberries: The King (extra early); Cuthbert; Columbian; Reliance; St. Regis; Everbearing; Cardinal; Palmer (black); Golden Queen (yellow).

Blackberries: Mercereau (early); Early Harvest; Early King; Snyder.

Currants: Perfection; Fay's Prolific; Lee's Prolific (black); White Grape.

Dewberries: Premo (early); Lucretia. Dewberries ripen somewhat earlier than raspberries, but in other respects are quite similar to them.

Gooseberries: Industry (English variety well suited to our climate); Houghton's Seedling; Downing; Golden Prolific.

Planting and Pruning

A liberal amount of well rotted manure dug into the soil where the plants are to go will prove a paying investment in higher quality fruit. For blackberries and

raspberries, too, you must provide stakes, a trellis or some other support for their long, slender canes, but the gooseberries and currants need nothing of this sort.

When setting out raspberries and blackberries, cut off the shoots close to the ground, leaving only one or two "eyes".
(Continued on page 41)

STARTING THE GARDEN

*The Importance of Early Planting and How It Can Be Made Successful—
Hotbed Use and a Discussion of Soil Enrichment*

WILLIAM C. McCOLLOM

GARDENS to be successful must be started at the proper time. All other garden essentials may be perfect, but if you fail to sow the seed when you should, you are certain to fail.

Many of our best vegetables require the early start provided by the greenhouse or hotbed, or as a substitute the more troublesome but none the less productive method of starting the garden in the dwelling. Those fortunate enough to have a greenhouse usually have someone qualified to sow their seeds, but thousands of our home gardens where hotbed and dwelling are used for this purpose have no specially trained talent and it is to this class of readers that the present article is addressed.

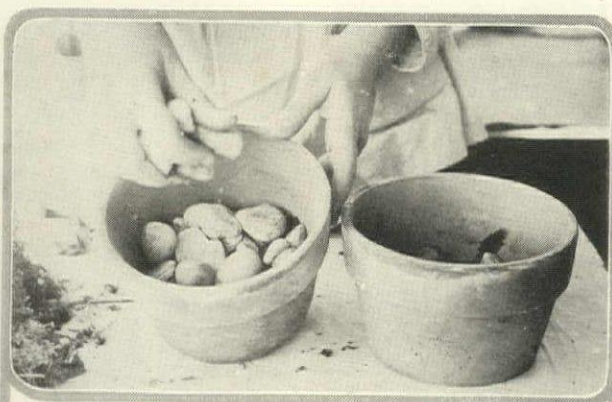
How to Sow Seeds

When starting seeds in the greenhouse or dwelling, boxes, seed pans, old tin cans or any receptacle with tight sides to retain the soil may be used. The bottoms must have some openings to allow the water to pass through, as the soil should retain only that moisture which its physical makeup will allow it to hold. Where proper drainage is not provided "damping off" is certain to collect its toll of seedlings. This is caused by a small parasitical growth which breeds in soils that are overwatered or poorly ventilated.

The openings in the seed pans or "flats," as they are often called, should be covered with about 1" of coarse cinders or like substance, and to protect this from filling with soil it in turn must be covered with moss, hay or other rough material. Just a thin layer is all that is needed to prevent the soil from clogging up the drainage. The seed box can be filled with soil, level with the top; when firmed this will come to the proper distance from the rim to allow for watering.

Loose, sluggish soils do not drain properly, so firm the soil well in the flat. Then make the real bed for the seed by sifting on the surface about $\frac{1}{2}$ " of topsoil. The surface of this should be made level with a seed tamp or any smooth faced tool. In sowing, tear one corner from the seed packet and holding almost flat scatter the seed thinly on the surface by shaking it gently. A little practice will soon make anyone perfect in this method, which is preferred to sowing in drills because it equalizes the spacing of the seedlings.

How deep must you sow the seeds? The general rule is twice their diameter—but don't get a scale rule and a magnifying glass and start to measure the thickness of lettuce seed! A little judgment is sometimes worth a great deal of exactness. After sowing press the seeds to the surface or they will move constantly during the covering, making it almost impossible to cover them evenly. The covering is done by sifting on the surface a light layer of soil. The pan



Pots or shallow boxes may be used for seed sowing in the house. Plenty of drainage material is necessary



Fiber or moss placed over the drainage material will prevent the earth settling and clogging it up



The seeds are scattered on the surface of the soil. At the right is a pot with the seedlings above ground



Press the seeds down before covering them lightly with soil. The bottom of a tumbler does this work well

can then be placed in a light window and well watered (in the greenhouse shading is practiced but is not necessary in the home).

Young plants do not need abundance of nourishment. The soil for seeding purposes must be light in texture to assure drainage, poor in fertility to produce a hardened growth, but adhesive enough so that it will adhere to the roots when transplanting. A good mixture can be made up by using equal parts of good turfy top soil well chopped or forced through a coarse screen, leaf mold either natural or prepared, and clean sharp sand. Do not under any circumstances add manure or other fertilizer to the seedling compost.

Subsequent Handling

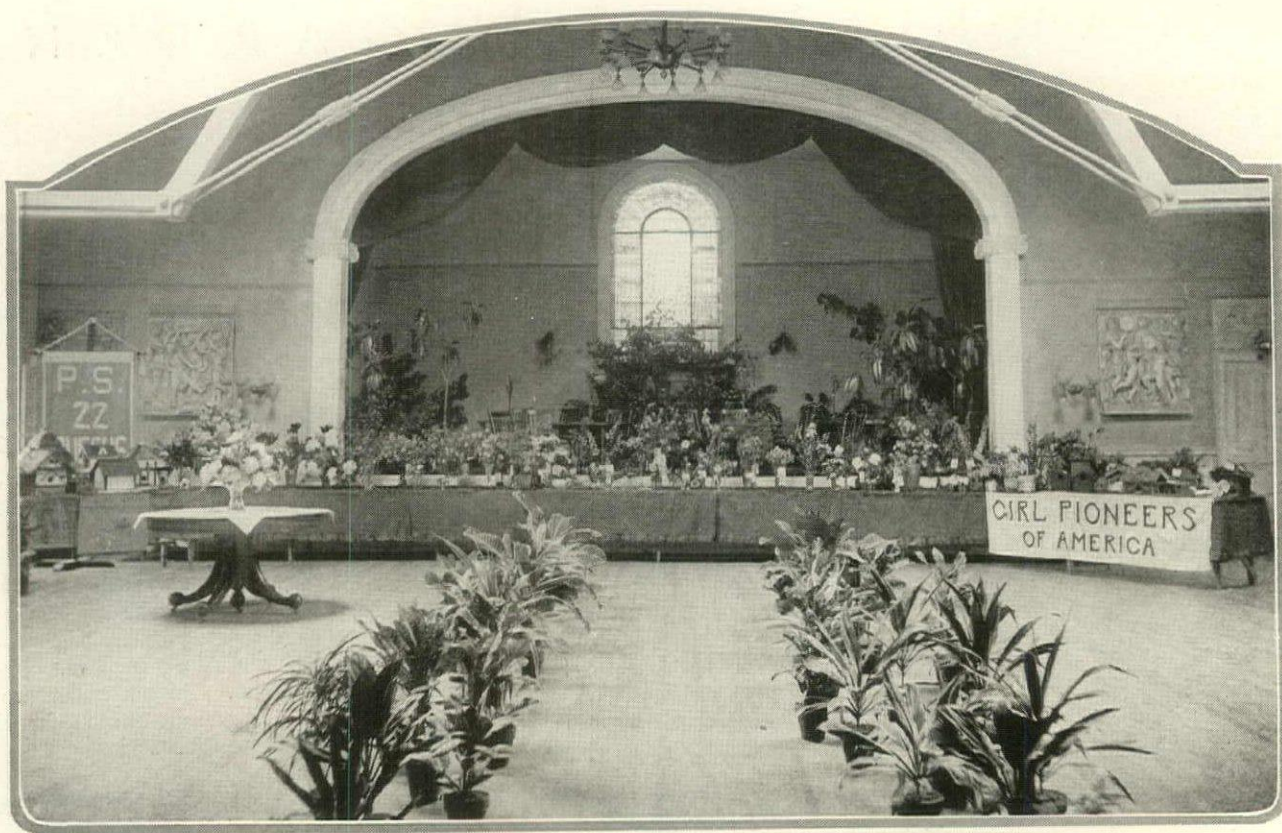
When the young plants have started to develop their first character leaf they must be transplanted. If this is not attended to at the proper time the young plants will become soft and of little value. Boxes should be prepared as suggested for seed sowing, though it is advisable to give the plants some nourishment. Well rotted cow or stable manure is preferred for this purpose; it should be run through a screen and about 10% added to the compost. The boxes or pans should be filled level and then firmed with the fingers.

The seedlings can be lifted for transplanting by prying beneath them with any flat instrument such as a table knife. Do not have the seed pan dry for this operation or the roots will be broken. To plant, make openings in the prepared boxes with a sharpened lead pencil or knitting needle; the opening can be made any size desired by twisting the pencil in a circle. Drop the roots of the seedling into the opening, setting the plant just a trifle deeper than it was in the seed bed. The soil can be pressed into contact with the roots by making another opening directly alongside the one used for planting. The box should be watered immediately to settle the earth around the roots and can then be placed in the window, shading for a few hours during the middle of the day until the young plants are established. It is also advisable to stir the surface of the soil with a sharpened stick to prevent it souring and to admit air to the soil.

Building and Starting a Hotbed

A portable frame of some kind is a very necessary piece of garden furniture. There are few periods in the entire year when such a frame is not only useful but quite necessary, its first use being for the starting of the garden seeds. For this service the frame is converted into a hotbed, as follows: Excavate the earth to a depth of 2' and not less than 1' outside the lines of the frame. This hole can be filled

(Continued on page 78)



Staging a successful garden show demands study, care and plenty of hard work. Crowding of exhibits should always be avoided, and a logical and artistic arrangement is essential. In this case an excellent and consistent feature was the school children's exhibit of bird houses

PLANNING A SUCCESSFUL GARDEN SHOW

How One Garden Club Worked Out the Problem and Carried It Through—Suggestions and Definite Rules Which Are Based on Practical Experience

OLIVE HYDE FOSTER

THE widespread interest in war gardens last year stimulated the growing of new and rare varieties of both flowers and vegetables even by people who never before had attempted gardening. Many became enthused, despite the excessive heat, to the point of steady and prolonged effort to excel, and neighbors vied with each other in producing the finest specimens possible. Naturally, then, garden shows enjoyed a fresh impetus, and wherever given were well patronized, resulting in increased interest in growing and the determination to make next year's product even better and finer. Consequently we may expect to find the garden show more popular the coming season than ever before.

Launching the Idea

As the first step in the cooking of a hare is the catching of that animal, so the first work towards a garden show is the growing of the products to be exhibited. This necessitates planning the event months in advance, that people interested can inform themselves and prepare to show the very best they can raise. "Why, that six-pound egg-plant of mine I looked at the last thing at night and the first thing in the morning," exclaimed one enthusiast, "I was so afraid something would happen to it, I watched it like a baby!"

Thus at the very start of the season the Garden Club to which I belong devoted the first of its fortnightly meetings to the consideration of what should be grown for the June Show, with special reference to the kinds best adapted to our soil and climatic conditions. Our presi-

dent, herself a most successful gardener, told of her personal experiences, failures and successes; others added their suggestions, and every one made copious notes. We were asked to specialize in some particular kind of flower, to grow as many varieties of that as possible, and to keep a record of the result, with date of planting, amount of cultivation, and the cost of maintaining a garden. Also to keep a record of dealers patronized, fertility of seeds, quality of bulbs, plants and shrubs purchased, and resulting satisfaction. As a second show was scheduled for September, this would mean a whole season's data.

For an exhibition so early in the season, especially when following a most backward spring, we could not count much on annuals, for all the flowers had to be grown by the exhibitor. This left us dependent on the early perennials, shrubs, tuberous plants and roses. How everybody cultivated! Beds were enriched, plants and bushes sprayed, larkspurs staked, roses disbudded. Our second meeting was given over to a lecture by a well-known authority on the growing of perennials, just as another well-known florist had previously talked to us on the special cultivation of the iris. Each and every member was looking eagerly forward to what she would be likely to have ready by the middle of June.

As the appointed day drew near, the actual work of giving the show demanded time and attention. Committees had to be appointed with reference to the special adaptability of each person to do the work to be assigned. Those with recognized executive ability looked

after engaging the hall, advertising the affair, ordering display tables, arranging for outside exhibits of a suitable nature, and soliciting refreshments for the "Tea-garden", which was to be improvised on the stage. (Garden shows, like all other entertainments, involve considerable outlay of money, and we were determined to make ours at least pay for itself.) Those having the technical knowledge—and they are always few!—planned the class form book under the supervision of Mrs. Elsie Tarr Smith and the club botanist devoted days to compiling a booklet that would provide for the offering of the smallest amateur grower as well as the one with the skilled gardener and a big estate at her command. Entry tags also had to be printed, and the ribbons for the different awards.

Copies of the class form book were mailed to the members in plenty of time to be studied and contained the following information:

Rules

The competitions of the Club are open to all Club members.

Plants, flowers, fruits and vegetables must have been grown by the exhibitor. Exceptions will be made for wild flowers and table decorations.

Each exhibit must be taken to the entry desk to be entered and tagged before being staged.

Each exhibit must be properly tagged with the name and variety.

Three entries by different exhibitors will make a class, in which case an award will be made.

(Continued on page 62)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Of these two bedrooms, which are in the residence of James Howe, Esq., at St. Louis, the top one has a background of cream walls. The rug is old blue and the chair and chaise longue in the same shade. Furniture is ivory. Curtains of flowered linen bound with blue taffeta and cream net against the glass

The master's bedroom has gray painted furniture with rose and blue flower decorations. The walls are cream panels. A dark rose rug repeats the color of the day bed upholstery. The pillow is gold taffeta with ruffles of blue, rose and gold. Curtains are gray taffeta with rose and blue binding. Warfield Shop, decorators



The music room in the Boston residence, other views of which are on pages 32 and 33, is furnished with Italian antiques and upholstery in light green damask. The ceiling is rough gray plaster and open beams, the walls salmon brick



In the living hall of the same residence antique furniture, wrought iron and tapestries have been effectively placed. The refectory table is covered with dull green brocade and bears tall silver candlesticks. A church lamp, wired for modern uses, hangs above



Gillies

There is great beauty in rough plaster for a room, especially when combined with open beams, a stone mantel, terra cotta inserts and serving as a background for oak furniture. From the G. W. Davison residence, Greenwich, Ct. A. L. Harmon, architect



Tebbs

A combination of lacquer furniture and walls covered in a gay design of flowers and birds makes an interesting bedroom in the residence of Joseph Thomas at Middleburg, Virginia. A point of particular interest is the set-in bookcases at each side of the bed recess

THE BEDROOM for MIDDLE AGE

Its Color Schemes and Furniture

ETHEL DAVIS SEAL

WE hear so much about how to furnish the airy, fairy bedroom for the fluffy young thing; we deeply concern ourselves with the bride's boudoir and her proverbial fondness for pink. But who gives a thought to the vagaries of the middle-aged?

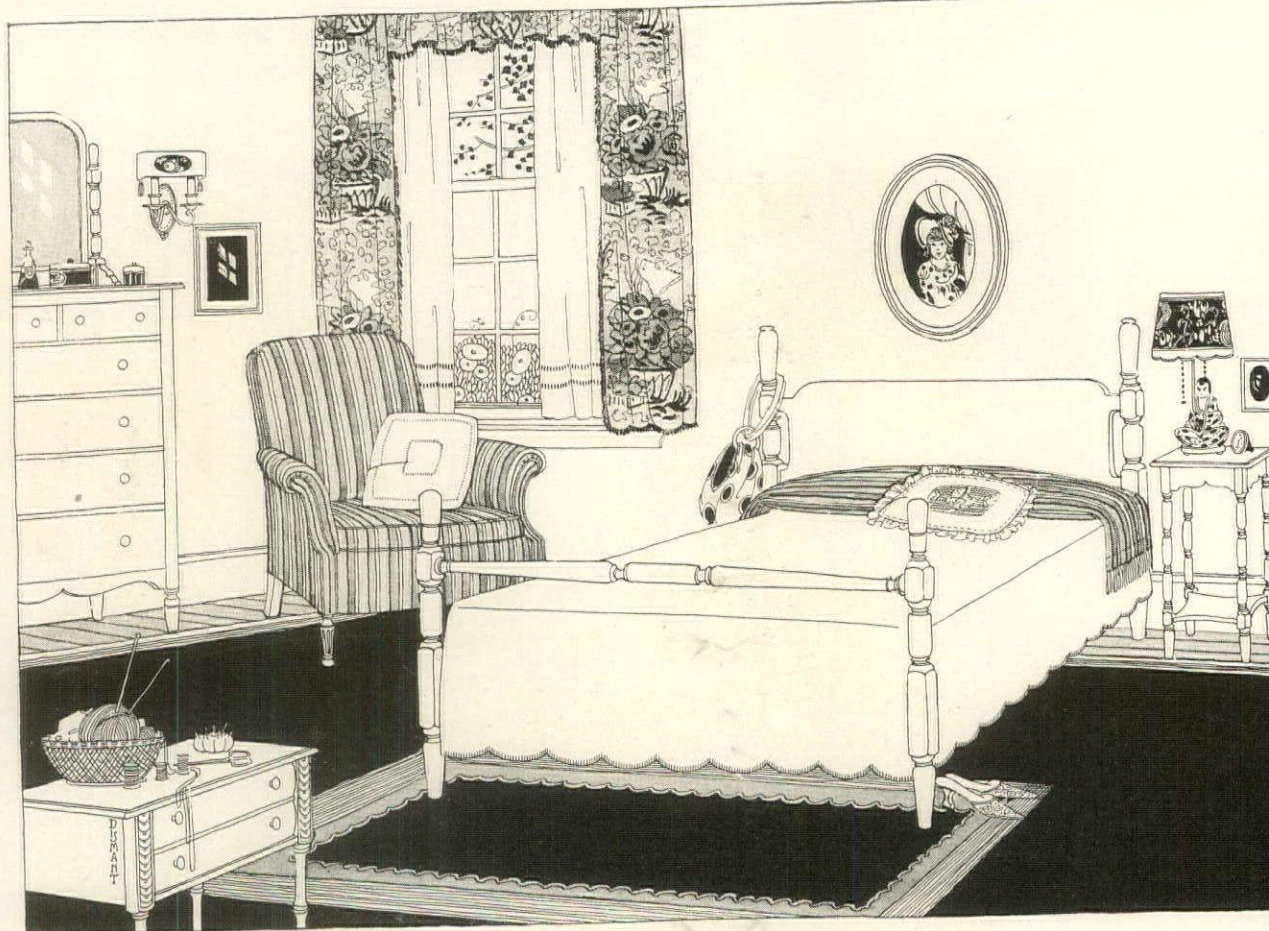
Mother's room is taken for granted like history, and what does it matter if Aunt Susan's bedroom provides a somewhat incongruous setting for her moss rose cheeks and gowns of gray?

But all this depends upon the point of view. Though there is always a certain interest in helping the young—for it is true that a very young girl desires possessions; she is charmed with her newly found place in the sun; that anything can exist solely for her, even a room, fills her with joy; and the first vague glimmer of some day having a home of her own is crystallized in planning the color, the curtains and the carpet of her own room at home. . . . Still, the young girl has a universal personality: she fits with surprising ease into many settings, and if her choice falls in with rose or with green, she will look back at herself with equal enthusiasm from her mirror.

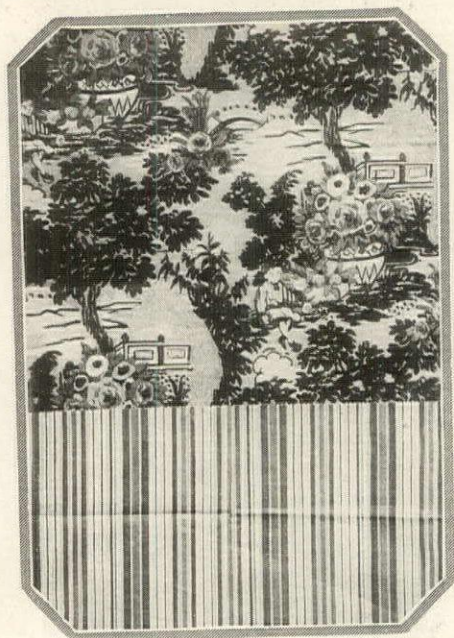
The young bride, too, has not so very much to gain or lose in the handling of her room. Usually, if clever, she strives for a setting that will interpret her as she wishes to be in her husband's eyes. But here we find more a defining of her desires than what she has yet grown to be. No matter how completely furnished, the room is still in the making.

What the 40's Want

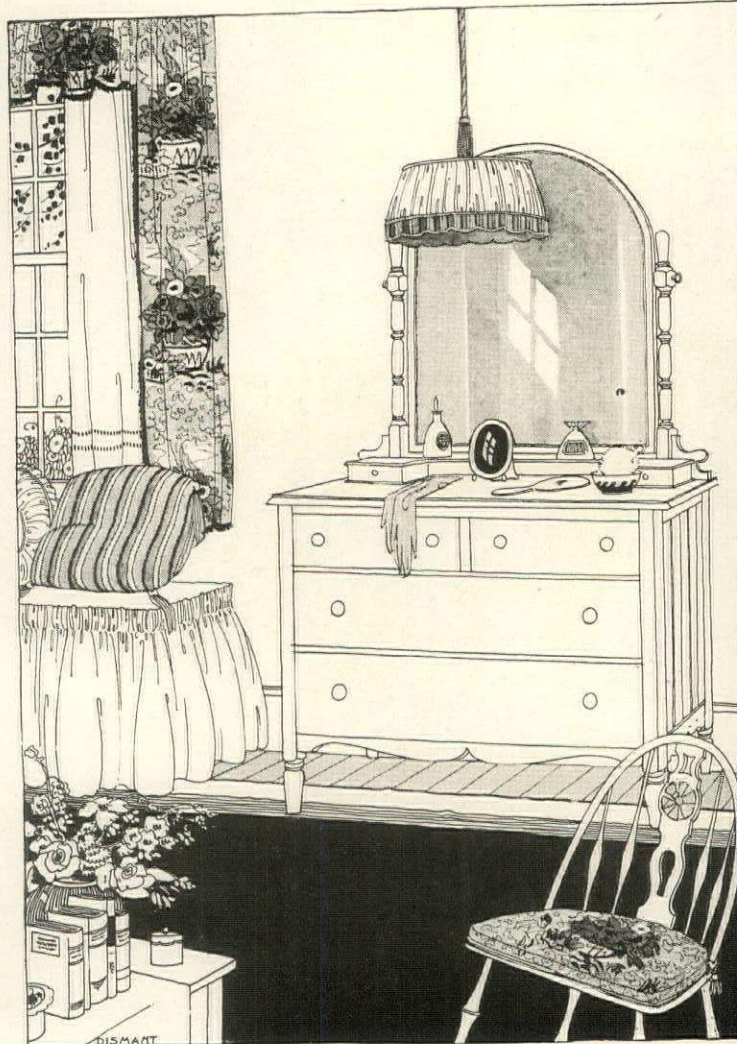
But the room of the woman of middle age, ah! here is the problem! The woman who has known life, fought battles, carried away scars, who has grown into fullness of character, learned the depth of beauty, and that which abides. . . . Can you see a woman like this content with bare mahogany and blue, or in the midst of a room done in yellow? Rather consider how full of personality and charm her room could be if developed. Such softness of background, the mellowed restfulness
(Continued on page 70)



The furniture for a middle-aged bedroom might consist of such a suite as this—five pieces, which include bed, night stand, chest of drawers and dressing mirror; \$218. It comes in brown, blue, gray and ivory. The upholstered chair is a special shape at \$42; the linen shaped covering would be extra, requiring about five yards of 31" striped material



For hangings is suggested a cretonne of peacock, buff and mulberry or peacock, black and old rose, 31", \$2.50 a yard; for upholstery, striped linen of the same colors, \$1.25



An interesting extra chair comes in a cottage design and costs, undecorated, \$14.50. The walls of the room would be plain and the rug a greenish-gray Wilton

THE KITCHEN CABINET — "THE MIXING CENTER"

Eliminating Steps and Extra Work, the Cabinet Reduces Kitchen Activities to a Reasonable Pleasure

EVA NAGEL WOLF

AS the housekeeper becomes wiser the kitchen grows smaller, until there is room only for the necessary equipment. Contrast the old fashioned kitchen with the culinary department of the modern home. Not a utensil in sight, yet witness the dispatch with which a meal can be prepared—not an unnecessary step or motion!

To effect such a result the various "centers" must be grouped so that there is little space intervening. The "mixing center" must be in close proximity to the "cooking center" and the "cleaning center" but step away.

By the "mixing center" is meant the place where all the necessary utensils and non-perishable foods are assembled for preparation before cooking or serving. Such a place is the kitchen cabinet.

Cabinet Advantages

Whereas heretofore the cook was obliged to walk around the kitchen, she now remains in one spot. In mixing a cake, for instance, she lights the oven, collects on a tray the butter, eggs and milk from the refrigerator, carries it to the cabinet and does not move from her spot until the cake is ready for the oven.



Bins for flour and sugar, shelves for bottles and spices, sliding trays for pots with racks for the lids and a sliding work shelf and disappearing door are among the advantages of this type. Courtesy of the McDougall Co.



The unit cabinet in white enamel steel offers the advantages of being absolutely rat and vermin proof. It can be added to and the enamel is indestructible. Courtesy of Janes & Kirtland

About twenty-five years ago the first kitchen cabinet was made. Many improvements have been added, of course, but the purpose is the same. No kitchen can pretend to be modern without a cabinet.

To install a cabinet in an old-fashioned kitchen is the first step towards modernizing it. The amount of space conserved and the number of steps eliminated, in housing in one place the numerous things necessary to prepare the inevitable three meals a day, is sufficient ex-

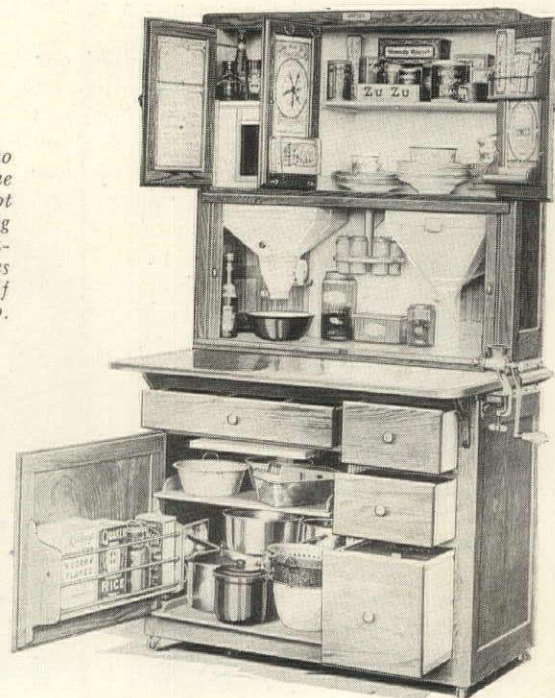
be extended 16", and a stool is added.

The Division of Space

The space above the table is divided into two portions; the lower part contains bins for flour and sugar. The tilting flour bin is provided with a patent sifter which differs in the various models. Invariably the sugar bin is made of glass. The intervening space is filled with glass jars containing tea, coffee, spices, measuring cups and bowls, according to the size of

cuse for any housewife to order one immediately.

In selecting a kitchen cabinet one should not make the mistake of purchasing one too small. It is better to measure the available room in your kitchen and order one to fill that space. Remember it is to be the sanitary and dustproof home of all non-perishable foods and all necessary utensils. If expense is no object select a white enameled steel cabinet; it is a joy to look at and will add distinction to your kitchen. However, the oak cabinets, white enameled inside, steam and waterproof finished outside are counterparts of the de luxe white ones. An aluminum or porcelain table, as one prefers, divides the cabinet into two portions. The table can



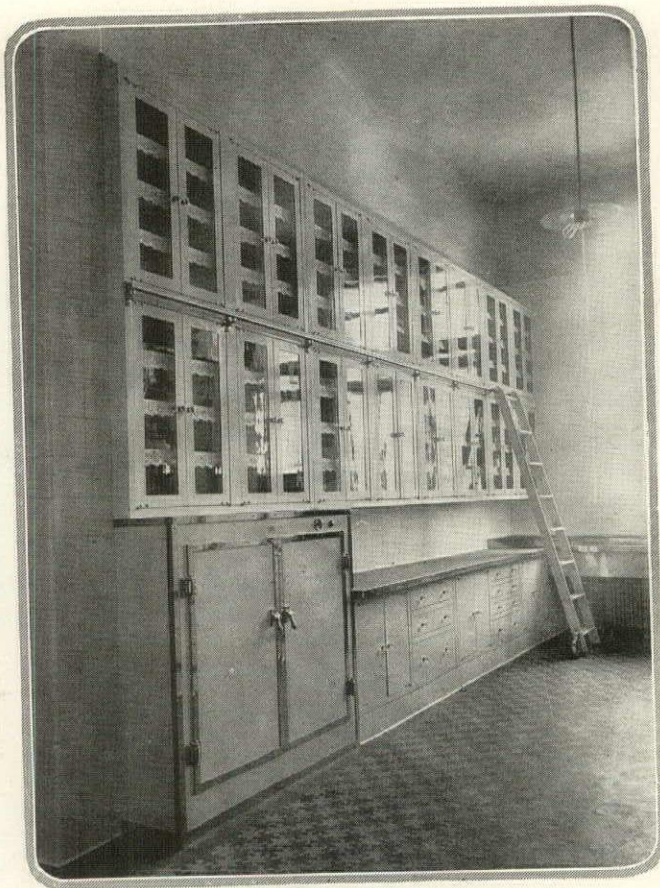
The doors of the cabinet to the right slide back in the fashion of a roll-top desk. Pot shelves and extra working board slide out. Accommodation is afforded for extra dishes and preserves. Courtesy of the Hoosier Manufacturing Co.

the cabinet. The method of opening the doors of this particular portion of the cabinet differs in each model. The intelligent housekeeper realizes immediately that when the doors are opened there will be more working space added to the table area, so it is necessary to get rid of the doors when the cabinet is to be used as a mixing center. Consequently there are doors on hinges that swing back, doors that roll back like the old-fashioned roll-top desk, and doors that lift up and disappear by being shoved back out of sight; selection lies with the individual.

In the topmost section, and it will be remembered that all articles are within arm's reach, there is ample space for the non-perishable foods. The doors to this section, which usually swing back, are provided with racks for order pad and pencil, cook books, bill file, etc.

Below the Table

Under the table two-thirds of the space is reserved for pots and pans; their respective lids are kept in a rack on the door. In large models directly over this space is a drawer for linen and under it a chopping board that pulls out. Three drawers of different size occupy the remaining third of the space below the table. The top drawer



The sectional cabinet permits of additions. Of white enamel steel, glass fixtures. Courtesy of Janes & Kirtland

is for small utensils, the second for pastry flour and meal, and the third provided with a metal top is reserved for bread and cake.

In the latest model it is planned to equip the table with an electric motor which provides power for all the devices that used to be operated by hand, such as the egg beater, cream whipper and food chopper.

Keeping the Cabinet Clean

The cabinet is easy to keep clean. It should be taken apart, wiped with damp cloth, sunned and aired at least once a week. After the special place for each article has been decided upon, it should be kept there.

When articles of the non-perishable variety are ordered in large quantities, only a small portion should be kept in the cabinet; the remainder should be stored in the pantry. The pantry also makes a splendid place in which to keep preserves and glass jars for extra quantities of foods.

When space is found at one or both sides of the cabinet, units of metal or wood to match the cabinet can be added for keeping dust proof other articles necessary in the kitchen. The broom closet unit is especially recommended. In it can be kept from sight brushes, brooms, the vacuum cleaner, etc.

HERALDRY AS A DECORATIVE ACCESSORY

How and Where to Use It

H. K. PIKE

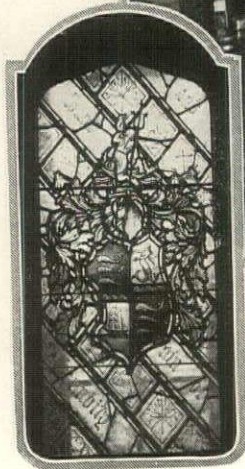
TWO facts in connection with the decorative use of heraldry should be kept in mind: First, that heraldry is distinctly decorative and offers many legitimate possibilities of application which may contribute to the enrichment and charm of our homes.

Second, that it is not undemocratic and inappropriate in a republic, because, to a certain extent, it has had explicit governmental recognition in the United States by act of Congress and is continually employed in its public capacity by the officials of both the Federal Government and by the governments of the several states and cities.

Washington and the other fathers of our country displayed their armorial bearings on silver, bookplates, coach doors, and in divers other ways, as had always previously been their wont, and they saw no impropriety in so doing. This fact, together with the governmental recognition and use of official corporate heraldry, just referred to, should dispose of any hesitation on the part of individuals using heraldic devices. Of course, good taste will forbid the employment of heraldry in an ostentatious manner or the display of personal arms by those not entitled to bear them. In the absence of official prescription for the bearing of arms by individuals or families, the use of blazonry will naturally be guided by traditional custom.

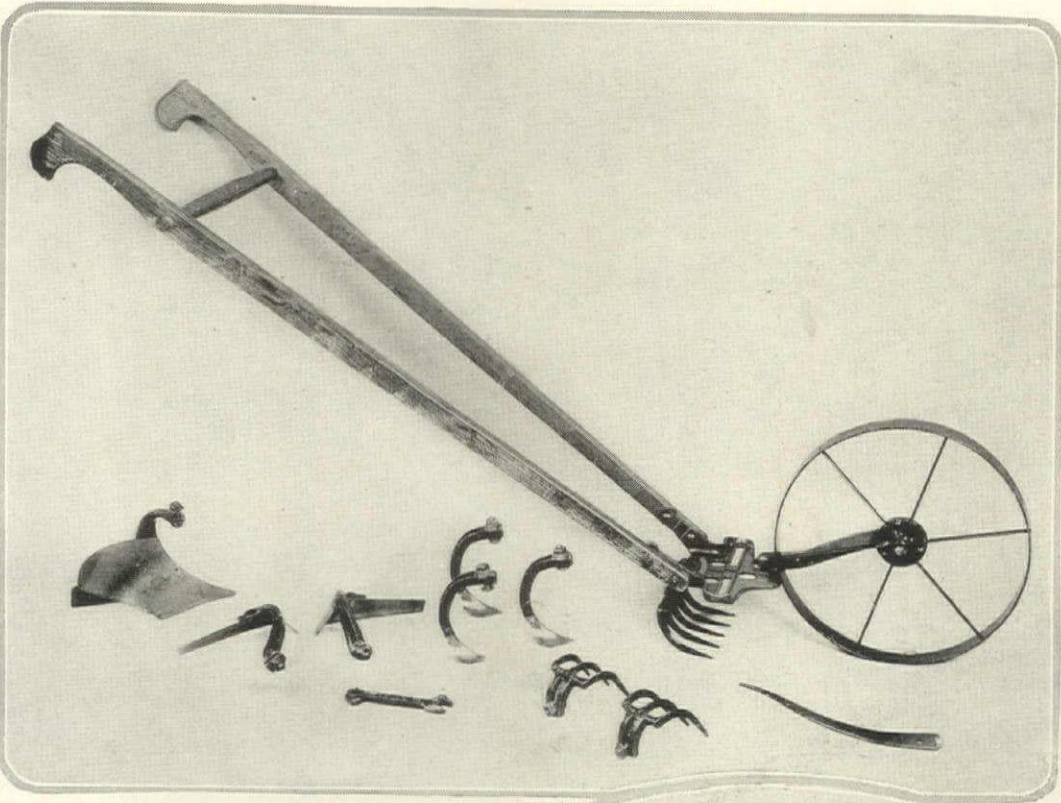
There are two elements, based on its very nature, that in the past have

(Continued on page 72)



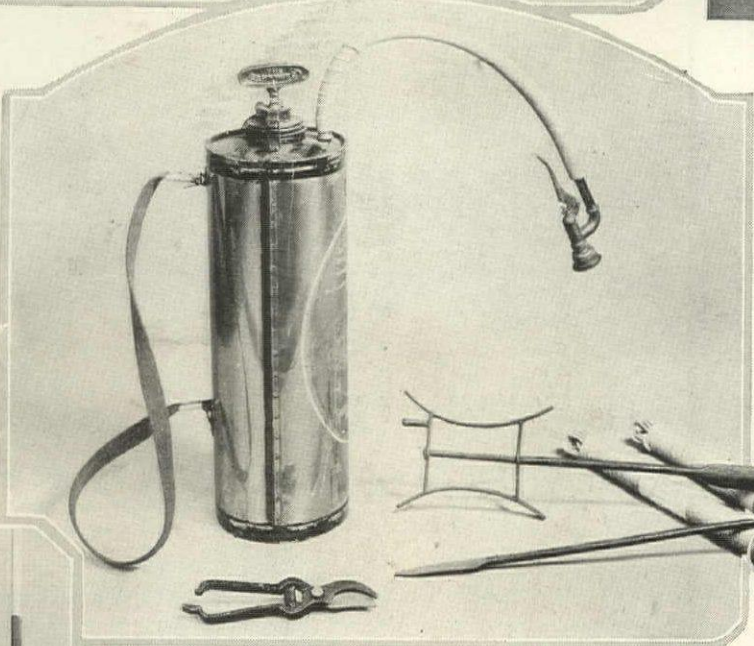
Into a stairs window can be introduced an armorial panel, such as this example which has been done in the medieval style by Nicola D'Ascenzo

The chimney breast offers a logical place for the display of heraldry. In this case, which is from the residence of G. M. Allen, Esq., at Convent, N. J., an old fireplace has been introduced. Chas. I. Berg, architect

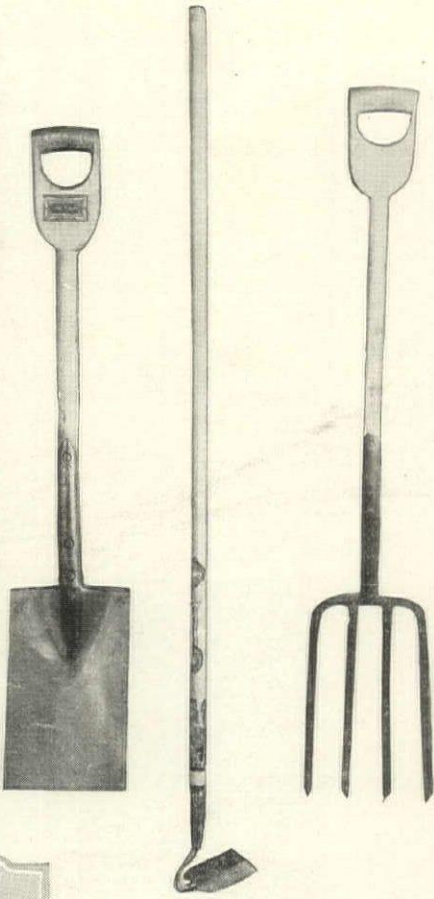


The most useful of the vegetable gardener's implements is the wheel-hoe. The single type, with attachments for covering, hilling, cultivating and making drills, is priced at \$10.50

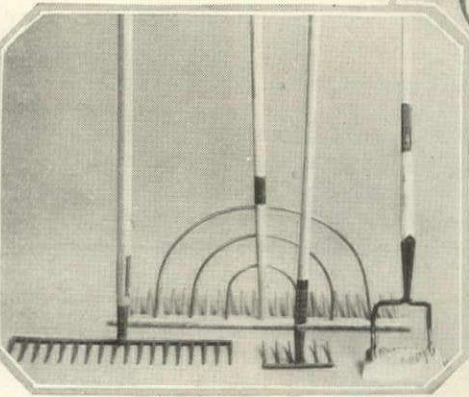
A sprayer is essential to insect and disease control. This one operates by compressed air; \$12 with brass tank and \$8 galvanized. Reel with 100' of garden line, \$3.25 complete. Pruning shears, 65 cents to \$1.25



Spade, hoe and spading fork—the three musketeers of the garden. The first costs from \$1.50 to \$2.50; the second from 60 cents to \$1; and the third from \$1.75 to \$2.75, according to quality



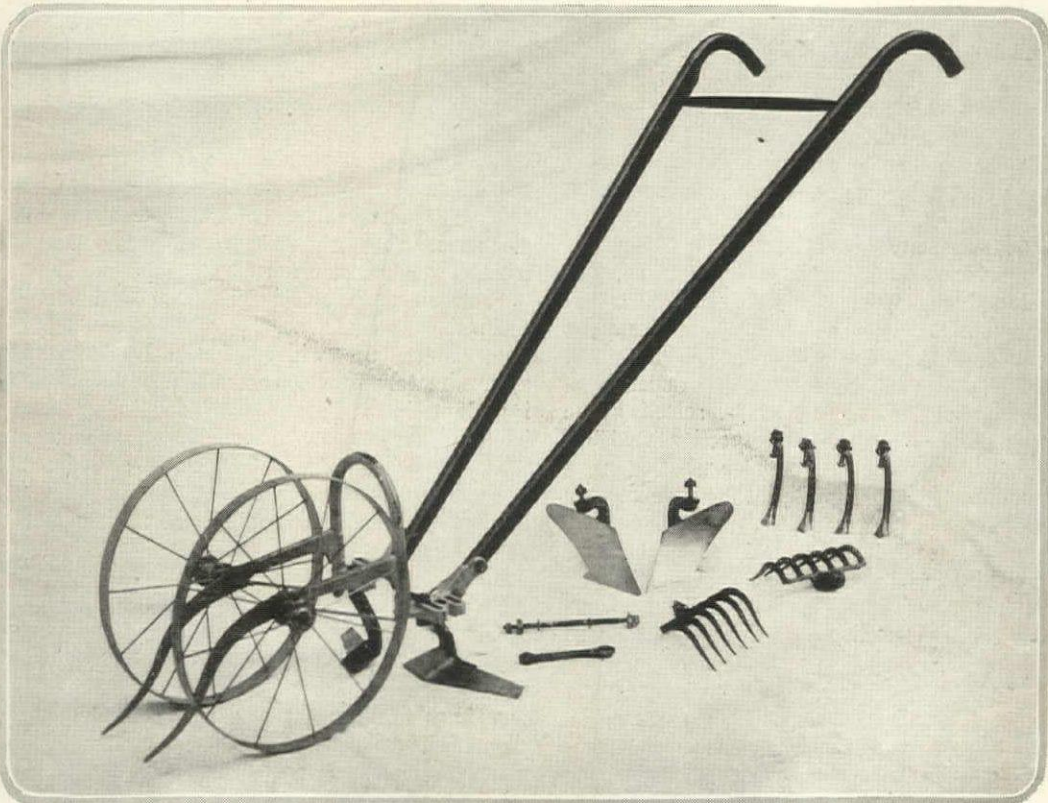
The double wheel-hoe below has the advantage of working on both sides of the row simultaneously. With the attachments shown it is priced at \$12

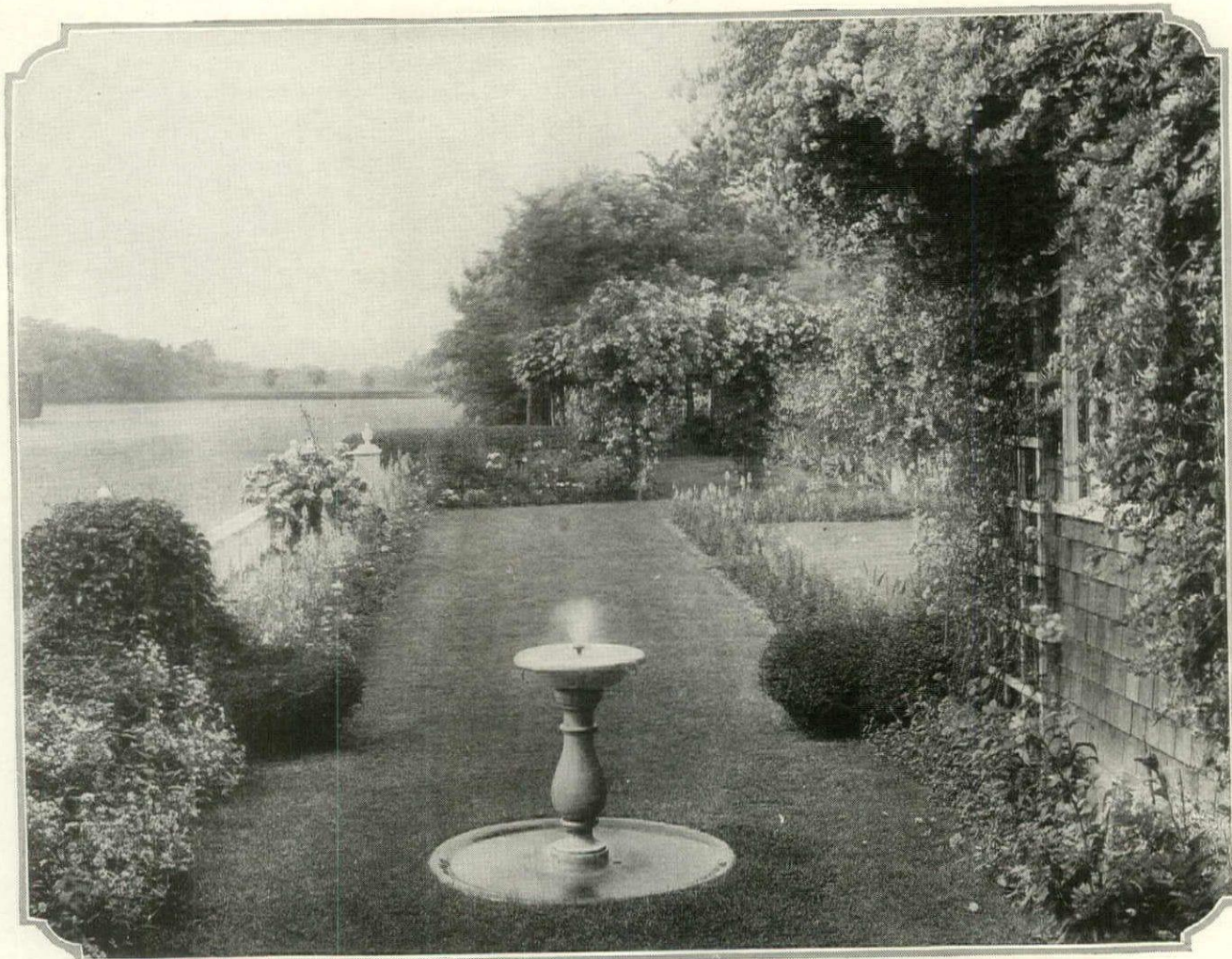


Rakes there must be, of course. The large one with wooden teeth and steel bow is 75 cents. The regular steel type costs from 75 cents to \$1, the narrow steel one is 50 cents. The scuffle-hoe, an excellent weeding tool, is priced at \$1 to \$1.50

THE BIG TWELVE IN GARDEN TOOLS

The implements shown on this page are the really necessary ones which will help you to garden success. The prices given are merely approximate, as manufacturing conditions are changing so rapidly that costs fluctuate almost from day to day. Inquiries should be addressed to the HOUSE & GARDEN Shopping Service, 19 West 44th St., N. Y. City.





Hewitt

The possibilities of stretches of well-kept green turf within the confines of the border are too seldom realized. Variety of color and form in the surrounding flowers furnishes contrast with the simplicity of the sward and its dignified fountain

THE RAINBOW GARDEN BORDER

The Right Flowers to Plant in the Perennial Border to Insure Continuous Bloom Throughout the Spring, Summer and Autumn

FRANCES E. REHFELD

THE most beautiful effects achieved in all gardening are the most naturalistic effects. It is impossible to create anything more beautiful than nature's rainbow, so why not try a rainbow garden border? It is undoubtedly a most beautiful setting for the rest of the garden. The formal garden may be surrounded by a neutral, naturalistic frame such as this in a very effective manner. If one follows the laws of harmony presented by the rainbow, if one chooses the flowers whose different shades of color blend insensibly into each other according to the law of harmony, one may be rewarded by a garden of most wonderful color.

The success of the garden will depend entirely upon the care taken in selecting the proper flowers and their respective varieties to be planted; and, of course, what is most important of all and should be unnecessary advice except to amateurs, the individual attention given to the border preparation, planting, and cultivation.

A few practical suggestions, however, concerning border planting and preparation will not be amiss.

1. Mark out the intended area for the new section. The border described here is 12' wide.

2. Make use of an existing background if possible. A wall or natural shrubbery may

be used for this purpose. The color of the background to the border must be green.

3. Trench at least 2'. Put in decayed manure liberally, and in heavy soil, add sand.

4. The back row of plants or flowers should be planted 3' from the outside of the 12' border. The tallest plants should be placed at the back, and the shorter flowers toward the front. The distance between the different groups is 6'. Restricted room means a restricted amount of plants.

5. Plant deep, mass for effect, and cultivate all summer.

6. Divide the width of the border into approximately four spaces. The heavy growing plants in the back row will require 6' each. The lighter growing plants in the next row will require 3' each. The plants in front of them will require 3' each, planted in clumps of five. The plants in the front row require 18", planted in clumps of three.

Concerning Color Combination

One may use the plan of the rainbow garden described on the opposite page, or what is much more interesting, design one's own garden from the lists of reliable material for a perennial garden border given at the end of this article.

A few remarks concerning the importance of correct combination of color will be of great help to those who plan to design their own gardens. Without these principles in mind, success can hardly be won.

Green is the predominating color of nature. We must have green for the ground work in all our arrangements. If bright colors predominate, they will oppress, but if they are associated with a delicate green setting, they cheer and satisfy the eye and mind. The principle of the arrangement of flowers so far as color is concerned, consists in arranging plants so as to produce harmony, form and color in background, foliage and flowers, as in flower garden groups, beds, belts, ribbon borders, and even in conservatory arrangement.

Black and white for all practical purposes, whether in painting or floriculture or landscape gardening, may be considered color. The simplest arrangement is a combination of primary and secondary colors, yet to have the combinations perfectly harmonious requires great skill in their arrangement. Nothing less brilliant than flower beds in which the only colors to be seen are blue and white, and nothing more gaudy than a garden stock with a profusion of yellow and little else.

(Continued on page 58)

KEY TO BORDER PLAN

The border plan here described has been successfully carried out. The planting key is therefore given, so that in case one wishes a thoroughly reliable arrangement in one's garden border rather than an individual experiment, the garden here described may be followed.

HEDGE

Tsuga canadensis—Hemlock spruce.

SHRUBS

- A. *Ilex crenata*—Japanese holly.
- B. *Syringa chinensis*—Rouen lilac.
- C. *Juniperus communis* var. *hibernica*—Irish juniper.
- D. *Spiraea van Houttei*—Van Houtte's spiraea.
- E. *Forsythia viridissima* (upright)—Golden bell.
- F. *Philadelphus grandiflorus*—Syringa.
- G. *Potentilla fruticosa*—Potentilla.
- H. *Pinus montana* Mughus—Dwarf Mughus pine.
- I. *Hypericum aureum*.
- J. *Philadelphus coronatus* (var. *nanus*)—Dwarf syringa.
- K. *Deutzia gracilis*—Deutzia.
- L. *Berberis vulgaris*—Common barberry.
- M. *Berberis thunbergii*—Japanese barberry.
- N. *Spiraea anthonyi*—Spiraea.
- O. *Lonicera fragrantissima*—Fragrant honey-suckle.
- P. *Lonicera japonica*—Japanese honeysuckle.
- Q. *Evonymus alata*—Evonymus.
- R. *Syringa vulgaris*—Common lilac.
- S. *Spiraea prunifolia* fl. pl.—Bridal wreath.
- T. *Spiraea japonica*—Spiraea.
- U. *Symphoricarpos racemosus*—Snowberry.
- V. *Diervilla hybrida* (var. *Le Printemps*)—Weigela.

ARBORS AT THE FOUR ENTRANCES

1. White Dorothy Perkins roses.
2. Crimson Rambler roses.
3. Trautsonschon roses.
4. Hiawatha roses.

PERENNIAL BORDER OF FLOWERS

PINK

1. *Hepatica triloba*—Common hepatica.
2. *Bellis perennis*—English daisy.
3. *Phlox subulata*—Moss pink.
4. *Dicentra spectabilis*—Bleeding heart.
5. *Armeria maritima*—Cushion pink or thrift.
6. *Dianthus barbatus*—Sweet William.
7. *Gypsophila repens*—Baby's breath.
8. *Papaver orientale*—Oriental poppy.
9. *Dianthus barbatus* (var. *Blush Queen*)—Sweet William.
10. *Digitalis purpurea*—Foxglove.
11. *Dicentra eximia*—Dicentra.
12. *Lobelia cardinalis*—Cardinal flower.
13. *Anemone japonica* (var. *Prince Henry*)—Japanese windflower.
14. *Phlox paniculata* (var. *La Vogue*)—Perennial phlox.
15. *Physostegia virginiana*—False dragon-head.
16. *Phlox paniculata* (var. *Elizabeth Campbell*)—Perennial phlox.

18. *Anemone japonica* (var. *Queen Charlotte*)—Japanese windflower.
19. *Lilium speciosum* (vars. *roseum* and *rubrum*)—Japanese lily.
20. *Hibiscus moscheutos*—Marsh mallow.
21. *Spiraea palmata*—Crimson meadow-sweet.
22. *Paeonia albiflora*—Peony.
23. *Althea rosea*—Hollyhock.

ROSE

24. *Bellis perennis*—English daisy.
25. *Sedum spectabile*—Stone crop.
26. *Paeonia albiflora* vars.—Peony.
27. *Paeonia albiflora* vars.—Peony.
28. *Lilium speciosum roseum*—Japanese lily.
29. *Althea rosea*—Hollyhock.
30. *Dicentra spectabilis*—Bleeding heart.
31. *Lupinus polyphyllus*—Lupin.
32. *Dictamnus fraxinella*—Gas plant.
33. *Spiraea palmata elegans*—Crimson meadow-sweet.

CRIMSON

36. *Alyssum maritimum*—Alyssum.
37. *Lilium tenuiflorum*—Lily.
38. *Aquilegia canadensis*—Columbine.
39. *Anemone japonica rubra*—Windflower.
40. *Tritoma pflanzert*—Flame flower.
41. *Papaver orientale*—Oriental poppy.
42. *Achillea millefolium* (var. *rubrum*)—Red yarrow.
43. *Lobelia cardinalis*—Cardinal flower.
44. *Heuchera sanguinea*—Coral bells.
45. *Lychnis chalcidonica*—Maltese cross.
46. *Althea rosea*—Hollyhock.
47. *Pentstemon barbatus* (var. *torregii*)—Red beard tongue.

ORANGE AND ORANGE SCARLET

50. *Alyssum maritimum*—Alyssum.
51. *Centaurea sulphurea*—Mountain bluet.
52. *Alyssum argenteum*—Silvery meadow wort.
53. *Potentilla*—Five-finger.
54. *Oenothera missouriensis*—Evening primrose.
55. *Lychnis chalcidonica*—Maltese cross.
56. *Linum flavum*—Flax.
57. *Aquilegia chrysantha*—Columbine.
58. *Helianthus autumnale*—Sneezewort.
59. *Lilium pardalium*—California lily.
60. *Lilium tigrinum*—Tiger lily.
61. *Montbretia crocosmaeflora*—Montbretia.
62. *Papaver orientale*—Oriental poppy.
63. *Lilium henryi*—Lily.

YELLOW

64. *Hemerocallis flava*—Lemon lily.
65. *Delphinium* (var. *Beauty of Langport*)—Beauty of Langport.
66. *Rudbeckia lactinata*—Golden glow.
67. *Anthemis tinctoria*—Chamomile.
68. *Paeonia albiflora* (var. *Canaria*)—Canary peony.
69. *Potentilla*—Five-finger.
70. *Trollius europaeus*—Globe flower.

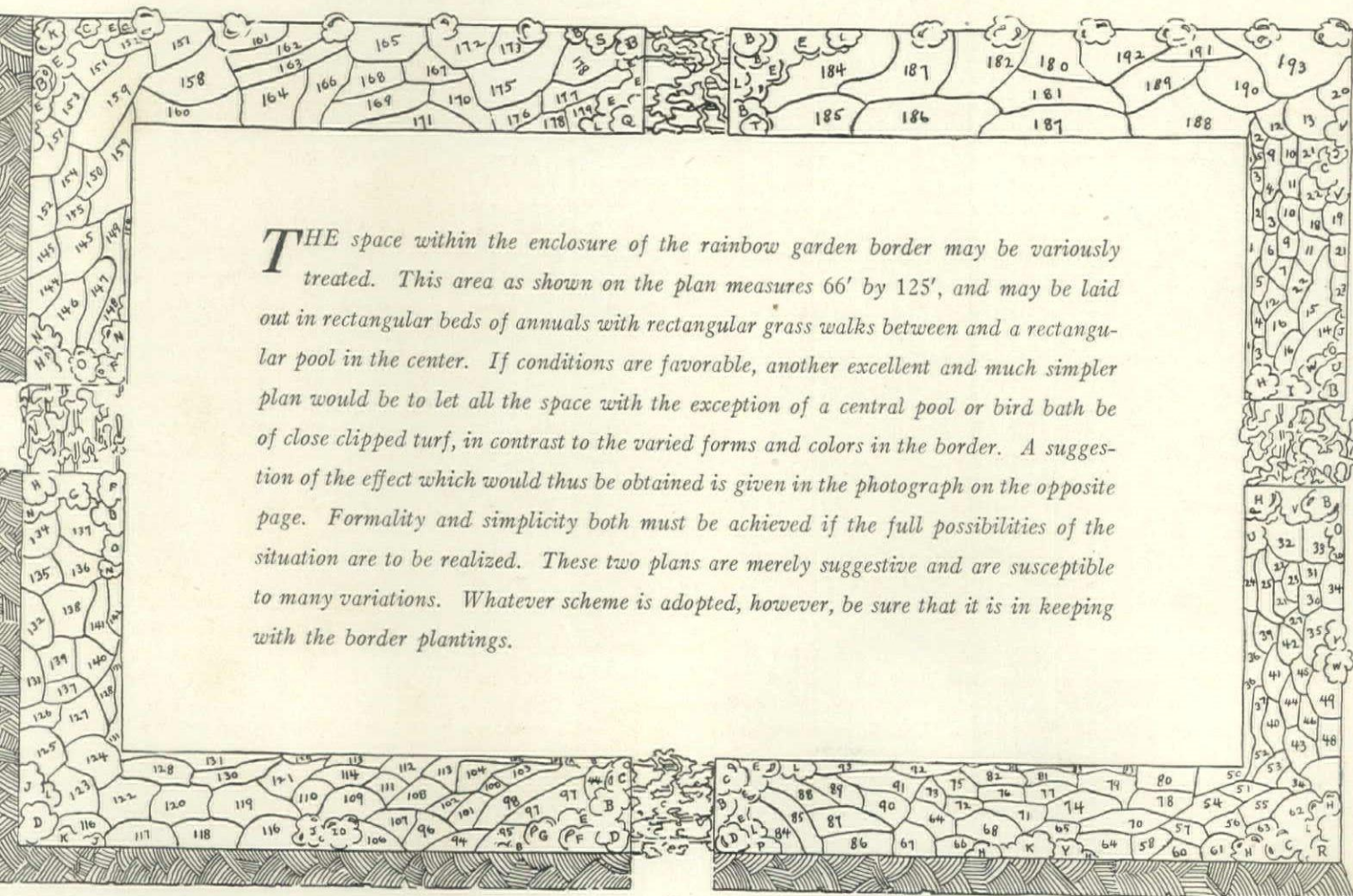
71. *Hemerocallis flava*—Lemon lily.
72. *Doronicum excelsum*—Leopard's bane.
73. *Oenothera biennis* (var. *grandiflora*)—Evening primrose.
74. *Anthemis tinctoria* (var. *Kelwayi*)—Golden Marguerite.
75. *Coreopsis lanceolata* (var. *grandiflora*)—Annual tickseed.
76. *Iris pseudacorus*—European yellow flag.
77. *Rudbeckia speciosa*—Coneflower.
78. *Asclepias tuberosa*—Butterfly weed.
79. *Caltha palustris*—Marsh marigold.
80. *Trollius europaeus*—Globe flower.
81. *Anemone ranunculoides*—Yellow wood lily.
82. *Alyssum saxatile*—Golden tuft.
83. *Primula polyantha*—Primrose.
84. *Bucconia cordata*—Plume poppy.
85. *Spiraea aruncus* (astilbe)—Meadow sweet.
86. *Althea rosea*—Hollyhock.
87. *Delphinium* (var. *Beauty of Langport*)—Delphinium.
88. *Spiraea filipendula*—Japanese spiraea.
89. *Papaver nudicaule*—Iceland poppy.
90. *Anthemis tinctoria*—Chamomile.
91. *Paeonia albiflora* (var. *Canaria*)—Canary peony.
92. *Primula vertis*—English cowslip.
93. *Alyssum argenteum*—Silvery meadowsweet.

WHITE

94. *Lilium candidum*—Madonna lily.
95. *Althea rosea*—Hollyhock.
96. *Chrysanthemum maximum* King Edward VII.—Moonpenny daisy.
97. *Lilium candidum*—Madonna lily.
98. *Dictamnus fraxinella albus*—Gas plant.
99. *Digitalis purpurea albus*—Foxglove.
100. *Phlox suffruticosa* (var. *Miss Lingard*)—Mountain pink.
101. *Campanula medium* (white)—Canterbury bells.
102. *Stokesia cuneata alba*—Cornflower aster.
103. *Phlox subulata alba*—Moss pink.
104. *Dianthus plumarius*—Grass pink, Scotch pink.
105. *Lilium auratum*—Gold banded lily.
106. *Physostegia virginica*—False dragon head.
107. *Achillea ptarmica* ("The Pearl")—Milfoil or yarrow.
108. *Lilium speciosum album*—Lily.
109. *Digitalis purpurea albus*—Foxglove.
110. *Campanula medium*—Canterbury bells.
111. *Valeriana coccinea alba*—Valerian.
112. *Alyssum maritimum*—Alyssum.
113. *Iris germanica* (var. *Mrs. H. Darwin*)—Flowering flag.
114. *Paeonia albiflora* (var. *festiva maxima*)—Peony.
115. *Aster novae angliae* (var. *Madonna*)—Michaelmas daisy.
116. *Boltonia asteroides*—False chamomile.
117. *Iris laetigata* (var. *Yomi No Yumi*).
118. *Iris laetigata* (var. *Tokyo*).

LAVENDER AND VIOLET

121. *Aster amellus*—Aster.
122. *Aster novae angliae*—Aster.
123. *Buddleia*—Buddleia.
124. *Campanula glomerata*—Canterbury bells.
125. *Lupinus polyphyllus*—Lupin.
126. *Aconitum autumnale*—Monkshood.
127. *Aquilegia vulgaris* fl. pl.—Columbine.
128. *Primula denticulata*—Primrose.
129. *Viola cornuta*—Tufted pansy.
130. *Viola cornuta* (var. *Bridal Morn*).
131. *Viola cornuta* (var. *Maggie Molt*).
132. *Centaurea montana*—Hardhead.
133. *King of delphiniums*—Larkspur.
134. *Lilium candidum*—Madonna lily.
135. *Aquilegia vulgaris* fl. pl.—Columbine.
136. *Statice latifolia*—Lavender.
137. *Campanula glomerata*—Canterbury bells.
138. *Campanula latifolia*—Canterbury bells.
139. *Iris pallida*—Iris.
140. *Primula denticulata*—Primrose.
141. *Viola cornuta*—Tufted pansy.
142. *Viola cornuta* (var. *Bridal Morn*).
143. *Aster novae angliae*—Perry's blue.
144. *Campanula pyramidalis*—Chimney bell-flower.
145. *Lupinus polyphyllus*—Lupin.
146. *Aconitum napellus*—Monkshood.
147. *Veronica longifolia subsessilis*—Speedwell.
148. *Plumbago larpentae*—Leadwort.
149. *Eupatorium coelestinum*—Sea holly.
150. *Veronica spicata*—Speedwell.
151. *Delphinium* (var. *Rev. E. Lasalles*)—Larkspur.
152. *Delphinium* (var. *Belladonna*)—Larkspur.
153. *Delphinium* (var. *King of Delphiniums*)—Larkspur.
154. *Delphinium* (var. *formosum*)—Larkspur.
155. *Platycodon grandiflorum*—Balloon flower.
156. *Lilium candidum*—Madonna lily.
157. *Anchusa italica* (var. *Droptone*)—Alkanet.
158. *Aquilegia caerulea*—Rocky Mt. Columbine.
159. *Iris laetigata* Kumon No. 509—Jap. Iris.
160. *Centaurea cyanus*—Cornflower.
161. *Gladiolus* (var. *Baron Hulot*)—Sword lily.
162. *Baptisia australis*—False indigo.
163. *Statice latifolia*—Sea lavender.
164. *Aster novae angliae*—Aster.
165. *Aquilegia caerulea*—Rocky Mt. Columbine.
166. *Platycodon grandiflorum*—Balloon flower.
167. *Eryngium maritimum*—Sea holly.
168. *Eupatorium coelestinum*—Thoroughwort.
169. *Aconitum Fischeri*—Helmet flower.
170. *Statice latifolia*—Sea lavender.
171. *Delphinium* (var. *Queen Wilhelmina*)—Larkspur.
172. *Delphinium* (var. *Belladonna*)—Larkspur.
173. *Campanula pyramidalis*—Chimney bell flower.
174. *Veronica incana*—Speedwell.
175. *Alyssum maritimum*—Alyssum.
176. *Aconitum Fischeri*—Monkshood.
177. *Plumbago larpentae*—Leadwort.
178. *Eupatorium coelestinum*—Thoroughwort.



THE space within the enclosure of the rainbow garden border may be variously treated. This area as shown on the plan measures 66' by 125', and may be laid out in rectangular beds of annuals with rectangular grass walks between and a rectangular pool in the center. If conditions are favorable, another excellent and much simpler plan would be to let all the space with the exception of a central pool or bird bath be of close clipped turf, in contrast to the varied forms and colors in the border. A suggestion of the effect which would thus be obtained is given in the photograph on the opposite page. Formality and simplicity both must be achieved if the full possibilities of the situation are to be realized. These two plans are merely suggestive and are susceptible to many variations. Whatever scheme is adopted, however, be sure that it is in keeping with the border plantings.

HOUSE & GARDEN'S GARDENING GUIDE FOR 1919

A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning

Address individual garden problems to The Information Service, HOUSE & GARDEN, 19 West 44th Street, New York City.

SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Masses and Borders					
Buddleia	Butterfly shrub	6'-8'	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil. Flowers are delightfully fragrant. One of the best of the smaller shrubs; very fragrant. Very free flowering; a great favorite for grouping. Good for cutting; best effect obtained through massing with other shrubs; charming flower. Large yellow flowers blossom before the leaves appear. Most striking when clumped; strong grower; free blossoming.
Calycanthus Floridus	Strawberry shrub	4'-6'	Brown	May	
Clethra	Sweet pepper bush	5'-7'	White	July-Aug.	
Deutzia	Deutzia	4'-6'	White, pink	June	
Exochorda grandiflora	Pearl bush	5'-6'	White	May-June	
Forsythia	Golden Bell	4'-5'	Yellow	April	Profuse bloomers; a valued and favorite shrub. Flowers of a beautiful shade. Suited for damp places; brilliant in the fall. Fragrant; nice foliage; grows well even in moist spots. A shrub of exceptional gracefulness. There are many varieties; each has some good point. Graceful; long spikes; flowers late in summer. Of robust habit, blooms profusely, and easy growth. (Eva Rathke especially fine; flowers continuously; very deep color.)
Lonicera tartarica	Tartarian Honeysuckle	4'-6'	White, pink, yellow, red	May-June	
Philadelphus	Mock-orange	6'-10'	White	June	
Prunus	Flowering plum	8'-10'	Deep pink	May	
Rhus	Sumach	15'	White	July-Aug.	
Ribes	Flowering currant	4'	Yellow	April-May	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine. Leaves of many distinct shapes and attractive coloring, especially in early spring. Unique tropical looking. White fluffy seed pods in fall. Flowers before leaves appear; very attractive. Very distinctive and attractive in appearance; flowers resemble fringed decoration. Not symmetrical in shape but very striking; foliage highly colored in autumn. Very distinctive; flowers in feathery clusters.
Spirea	Bridal Wreath	4'-6'	White	May-June	
Viburnum	Snowball	12'	White	May-June	
Vitex	Chaste Tree	5'-6'	Lilac	Aug.-Sept.	
Diervilla	Weigela	6'-8'	Red, white, pink	June-July	
For Individual Specimens					
Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine. Leaves of many distinct shapes and attractive coloring, especially in early spring. Unique tropical looking. White fluffy seed pods in fall. Flowers before leaves appear; very attractive. Very distinctive and attractive in appearance; flowers resemble fringed decoration. Not symmetrical in shape but very striking; foliage highly colored in autumn. Very distinctive; flowers in feathery clusters.
Acer Japonica	Japanese maple	6'-10'	Foliage, various	Aug.	
Aralia spinosa	Angelic tree	10'-15'	White	Aug.	
Baccharis	Groundsell tree	10'-12'	Rosy pink	April-May	
Cercis	Judas tree	10'-12'	White	June	
Chionanthus	White fringed tree	8'-12'	White	June	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. Varieties hardier than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1½' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Cornus	Dogwood	15'-20'	White, red	May	
Rhus Cotinus	Smoke tree	12'	Smoke colored	July	
For Hedges and Screens					
Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. Varieties hardier than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1½' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Berberis	Japan barberry	3'-4'	White, red	May-June	
Crataegus	Hawthorne	12'-15'	White to rose	Aug.-Sept.	
Hydrangea paniculata	Hydrangea paniculata	6'-10'	White to rose	Aug.-Sept.	
Privet	Privet	To 8'			
Pyrus	Japan quince	6'-8'	Bright scarlet	Early May	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. Varieties hardier than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1½' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Spirea	Spirea	6'-8'	White	May-June	
Syringa	Lilac	15'-20'	White, pink, lilac	May-June	

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering. Good where dense shade is not required; very graceful in habit. Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. setting out dormant plants prune back to 6". Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage. Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods. Extremely hardy; good in place of English ivy in cold sections. Evergreen. Old favorite; one of the most popular for porches and trailing covers. Sunny position; variegated foliage. Of twining, not clinging habit, especially good for pergolas, etc. Attains great height suitable support. Sunny position; rich soil.
Akebia	Akebia	Violet brown; cinnamon center in spring	
Ampelopsis	Boston ivy	Foliage highly colored in fall	
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	
Evonymus	Evonymus	Foliage, green or green and white	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. Varieties hardier than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1 1/2' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Honeysuckle	Woodbine	Red, yellow and white; very fragrant	
Wistaria	Wistaria	Purple or white; immense pendent panicles	

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12"-18"	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy. Start in heat, or plant in rich light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature. Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for blooms. Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Plant out in May, or start in heat. June and July planting for late flowers. Good for masses or borders; plant two clumps, in early spring. Store like gladioli.
Begonia	12"-18"	Pink, yellow, red	June-Sept.	
Calla	18"-24"	Yellow, white	June-Sept.	
Canna	2'-6'	Pink, yellow, red, white	June-Oct.	
Caladium	18"-5'	(Foliage) green or variegated	June-Oct.	
Dahlia	2'-6'	White, pink, yellow, red, variegated	June-Oct.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy. Start in heat, or plant in rich light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature. Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for blooms. Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Plant out in May, or start in heat. June and July planting for late flowers. Good for masses or borders; plant two clumps, in early spring. Store like gladioli.
Gladiolus	2'-5'	Pink, red, white, yellow	July to frost	
Ranunculus	2'	White, yellow, scarlet	May-June	
Montbretia	2'-4'	Red, yellow, scarlet	June-Oct.	
Tigridia	18"	Blue, pink, yellow, scarlet	June-Oct.	
Tuberose	2'-3'	White	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy. Start in heat, or plant in rich light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature. Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for blooms. Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Plant out in May, or start in heat. June and July planting for late flowers. Good for masses or borders; plant two clumps, in early spring. Store like gladioli.
Zephyranthus	8"-10"	White, pink	June-Sept.	

FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A) Begonias (TP) Cosmos (A) Clematis (A) Heliotrope (P) Marigold (A) Nasturtium (A) Pansies (A) Petunias (A) Phlox Drummondii (A) Salvia (A) Verbena (A)	18"-30" 12"-18" 2'-8" 18"-4' 12"-24" 10"-30" 12"-24" 6" 12"-24" 12"-30" 12"-30" 6"-9"	Various White, pink, red White, pink, red Red, blue Blue and white Pale gold to orange Various White to direct mixed Various, brilliant Scarlet Various	July-Sept. May-Sept. August to frost May-Sept. July to frost July to frost May to frost July to frost July to frost August to frost July to frost	Protect from aster beetle by hand picking and Paris green. Very free and continuous flowering; bushy, compact growth; good for edging. (P) Very graceful and attractive; good for backgrounds or massing against buildings, fences, evergreens, etc. (P) Color rather crude, but brilliant; good effect at a distance. Flowers freely until frost; give good soil; fragrant. (P) Easily grown, free flowering; select color with care, avoiding mixtures. For immediate show get old plants, but for a long season new plants just beginning to bloom. (P) Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B) Unsurpassed for brilliant massed effect; select variety for height wanted. (S B) Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P) Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
For Edges and Borders				
Ageratum (A) Alvissum, Sweet (A) Bellis perennis (HHP) Margold (Dwf. Str.) (A) Myosotis (B) Zinnia (Dwf. Str.) (A)	12" 6"-12" 6"-8" 9"-12" 6"-12" 12"-18"	Blue, white White, blue White, pink, red Orange and yellow Blue, white Crimson, yellow and white	June to frost May to frost April-July June to frost April-July June to frost	Compact, upright growth; will not spread out over walk. (P or S) Trailing or spreading; very graceful in habit. (P or S) Neat, compact, cheery; wonderful number of little daisy-like flowers. (P) Dwarf sorts in named varieties very effective for narrow borders. (P or S B) Best blue edging plants, especially dainty. (P) Neat, upright, formal effect; dwarf varieties, selected colors.
For Shady Places				
Antirrhinum (P) Aquilegia (P) Cantabury Bells (B) Delphinium (HHP) Digitalis (B) Myosotis (B) Pansy (A) Poppy (P) Schizanthus (A) Torenia (A)	24" 12"-36" 18"-30" 3'-4' 12"-36" 6"-12" 6" 12"-18" 24" 8"-15"	White, red, yellow White, yellow Pink, blue, white Blues White, pink, purple Blue, white Various White, yellow, orange Mixed—yellow to lilac Blue, white	July-Sept. June-July June-August July-Sept. June April-July May to frost May-Sept. July-August July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely. Graceful, open habit of growth; fine in combination with other things. Winter over plants or started early in heat; avoid crowding. (P) Germinate in garden for bloom; started in heat will bloom first season. (P) Easily grown old favorites; wintered over plants or started early in heat. (P) See above; good for moist situations; some fine new varieties. (P) Succeeds in partial shade, but blooms more freely in sunshine. Long season of bloom; one of the most satisfactory of all; start early. (S) Exceptionally gay, free flowering dwarf sorts for borders. (S) Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arctotis (A) Asters (A) Calliopsis (A) Chrysanthemum (A) Cosmos (A) Dianthus (A) Gypsophila (A) Poppy (P) Salpiglossis (A) Scabiosa (P) Sunflower (A) Shasta Daisies	12"-15" 18"-30" 12"-36" 12"-36" 12"-8" 12"-18" 12"-24" 12"-18" 12"-24" 15"-30" 3'-4' 15"-18"	Rich, various Various Yellow (orange brown) Various White, pink, red White to rose White White, yellow, orange Crimson, rose, purple, white White, black-purple, blue, rose Yellow White	June to frost July-Sept. June-Sept. August-October August to frost August to frost June-Sept. June-Sept. June-Sept. July to frost August-Sept. August to frost	Easily grown, give sunny situation; start in heat or outdoors. (P or S) Protect from beetles; disbud for finest flowers. (S or P) Give plenty of sun; keep dead flowers cut off. (S) Very showy; pinch back to get bushy plants. (P or S B) See above; start in heat for early cutting. (P or S) Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S) Unexcelled for use with other cut flowers; small sowing every month. (S) Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S) For stronger flowering plants start early; use selected colors. (P or S) Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers. Great variety; continuous supply; sunny position; keep cut. One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaurea (Sweet Sultan) (A) Heliotrope (P) Marguerite Carnations (P) Mignonette (A) Stevia (TP) Stocks (A) Sweet Peas (A) Wallflower (B)	24"-30" 12"-24" 15" 12"-18" 24" 12"-24" 2'-6" 12"-30"	Rose, lavender Purple, white Blue to white White, yellow, pink, red Pale gold to orange Lavender, pink, yellow, scarlet White, rose, pink, crimson, mauve Brown (yellow)	June-Sept. May-Sept. May-Sept. July to frost July to frost June-Sept. June-Sept. July-Sept.	Make second sowing; favorite old "Sweet Sultan." See above; select most fragrant plants for stock. (P) Bloom early from seed; give good stand; selected colors. (S B) Sow every month or so for succession; cool, moist soil. (S or S B) Free blooming, one of the purest whites. (S or S B) Give rich soil; start indoors or in seed bed, and transplant twice to select double flowers only. (P or S B) Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S) Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canarybird Vine (A) Cardinal Climber (A) Dolichos (Hyacinth Bean) (TA) Moonflower (TA) Morning-glory (TA) Nasturtium (A)	10' 30' 10' 15'-30' 15' 6'-10'	Canary yellow Scarlet Purple, white White, blue Mixed Crimson, maroon, orange, white, rose	June to frost July to frost Mid-July to frost August to frost June to frost June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S) New rapid grower; unparalleled for brilliant display; soil or file seeds. (P or S) Easily grown; very free flowering; good for screening. (S) Unique and fragrant; start early for best results. (P or S) Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing. See above. Use self-colors for most striking effects.
NOTES:				
"A" annual; "B" biennial; "P" perennial; "HHP," "HPP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial. Annuals flower, mature, seed and die in a single season. Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals. Perennials flower and seed year after year; by early sowing many of them will flower the first season. "Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables. "Tender" annuals, biennials, or perennials are those requiring warm weather, and should not be planted until "corn-planting time." "Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection. In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.				

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	15" x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 1	18" x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to July 15	1 pt.	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	May 1	3-4: to July 15	4" x 3"	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1	3-4: to July 15	4" x 4"	Eye down in slightly raised hills; thin to best plants.
Beets, Ex. Early	Early Model	May 1	3-4: to Aug. 15	12" x 2"	First planting shallow, about 2 1/2" deep and extra thick.
Beets, main and winter	Detroit Dark Red	May 1	3-4: to Aug. 15	12" x 3"	In dry weather soak seeds, firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P.	June 15	3-4: to Aug. 15	12" x 3"	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'k't	April 1	June 1	24" x 18"	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1	July 15	30" x 18"	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Danish Ball Head	July 1	July 15	24" x 18"	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 1	June 1	12" x 1"	First planting extra thick only 1 1/4" to 3/8" deep; thin early.
Carrots, main and winter	Danvers	May 1	July 15	12" x 2"	Select rich, deep soil to get smooth roots; or storing plant about 90 days before harvesting time.
Cauliflower, spring and fall	Early Snowball	April 15	July 15	30" x 18"	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1	July 15	24" x 18"	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	May 1	July 15	24" x 6"	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1	July 15	36" x 6"	First planting in dry soil; cover only 1" deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1	July 15	3" x 2"	Thin to 3 or 4 stalks in hill; plant 3" deep in dry weather, cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	June 1	July 15	3" x 3"	Enrich hills; thin to 3 or 4 plants; protect them all picked for continuous bearing.
Cucumber, for pickling	Ever-bearing	June 1	July 15	4" x 4"	Gather fruits while quite small; keep them in dry weather, cultivate shallow.
Egg-plant	Black Beauty	May 20	July 15	30" x 24"	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1	Aug. 1	12" x 12"	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10	4: to July 10	15" x 4"	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1" or so in diameter.
Leaf Lettuce	American Flag	April 15	4: to June 15	15" x 3"	Transplant at size of lead pencil to deep, well enriched trenches, hill up to blanch.
Lettuce, loose leaf for spring and fall	Grand Rapids	April 10	3: to May 20	12" x 6"	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, "Butter Head," for spring and fall	Big Boston	April 10	3: to May 20	12" x 8"	Thin out early; for fall plant again July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15	June 15	12" x 10"	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1	June 15	6" x 4"	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1	June 15	4" x 3"	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Melons, water	Halbert Honey	May 15	June 15	6" x 6"	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Okra	White Velvet	May 15	June 15	12" x 2"	Mark out drill; insert up to neck.
Onions, "sets"	Yellow Danvers	April 1	June 15	12" x 2"	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onions, globe	Giant Gibraltar	April 1	June 15	12" x 2"	Soak seed twenty-four hours; cover very lightly; thin out early.
Onions, large Spanish	Emerald Curled	April 1	June 15	12" x 3"	Start seedlings and transplant to rich soil; give plenty of water.
Peas, smooth	Alaska	April 15	June 15	12" x 4"	Cover first planting about 1 1/2" deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gladius (Little Marvel Dwarf)	April 1	3: to May 20	36" x 2"	Dwarf varieties 22" x 2"; make first plantings in light soil, or on slightly raised drill 1 1/2" to 1" deep.
Peas, wrinkled, main crop	Altadama (British Wonder Dwarf)	April 15	3: to June 15	36" x 2"	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Ruby King	May 15	June 15	24" x 15"	Same as for egg-plant; use good strong potting plants for both to get best results.
Peppers, small fruited	Coral Gem	May 15	June 15	24" x 15"	Top-dress with nitrate of soda during early growth.
Peppers, small fruited	Imperial	May 15	June 15	18" x 15"	Select deep, loose soil or trench before planting to get good smooth roots.
Potatoes	Fish Cobler	April 10	June 15	28" x 13"	For earliest crop, plant in trench before planting.
Pumpkin	Quaker Pie	April 15	June 15	12" x 1"	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Champion Giant Globe	May 1	2: to Sept. 15	12" x 2"	Make frequent small sowings; work line planter, root or wood ashes into row, take up and destroy roots not used.
Radish, summer	Champion	May 1	3: to Aug. 1	12" x 2"	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	White Chinese	June 15	4: to Aug. 15	12" x 3"	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Golden Necklace	May 1	4: to July 1	15" x 4"	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10	4: to Sept. 1	15" x 2"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1	4: to Sept. 1	15" x 4"	Sow in rich soil; thin first to 2", apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crookneck	May 1	June 15	18" x 8"	or bush 4" x 3"; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Hubbard	May 15	June 15	18" x 8"	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Acropolis	April 10	June 15	18" x 8"	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	June 15	4" x 2"	Enrich hills; use plant support or stake; keep suckers well started; apply nitrate of soda.
Tomato, main crop	Stone	May 15	June 15	4" x 3"	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	Ambrose	April 10	4: to Sept. 1	18" x 3"	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Turnip, winter	White Globe	June 1	Aug. 1	12" x 4"	For winter use do not sow too early, two to three months before harvesting, according to variety.

CHOOSE WISELY

Not every garden can grow good crops of all these vegetables. Soil conditions as well as plant requirements vary widely. Select your prospective crops carefully, therefore, with your own particular conditions in mind. Buy no more seed than you need—remember that seeds are none too plentiful and nothing should be wasted.

NOTES ON VEGETABLES

*"—plants from frames or seed-beds.

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills. Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3' or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.

INSECTS AND DISEASES

Plant pests of all kinds are alien enemies—indirect but none the less potent foes of the world's food. Insidious, persistent, destructive, they must be fought with every possible weapon. They ask no quarter; see that none is given. On page 53 our plan of campaign is mapped out. Study it carefully and help your garden.

THE PESTS AS THEY APPEAR

INSECT OR DISEASE	IDENTIFICATION	WHEN TO LOOK FOR	ATTACKS	CONTROL
IN THE VEGETABLE GARDEN				
Cut-worms	Sluggish, fat, brown soil worm, $\frac{3}{4}$ " to 2" long with stripe along side; works at night.	Through season, mostly April to June, cutting off young plants and seedlings. Dig around cut-off plant.	Especially cabbage, cauliflower and tomato plants.	Poison bait <i>before</i> planting, and give plants protection with 4" paper bands 1" in soil; also hand picking.
Aphis or "plant louse"	Small, green or black, soft bodied flies about $\frac{1}{8}$ " long, congregating in large numbers.	Throughout season, especially on half-grown plants and in dry weather on under side of leaves.	Cabbage,, cauliflower, lettuce, peas, etc.	Contact spray, two or three applications, at intervals of a week or ten days, especially against under side of foliage, and on folding leaves.
Potato beetle	Common striped beetle or bug $\frac{1}{2}$ " long.	Through season, first on earliest sprouting potatoes; three broods.	Potatoes, egg-plants, tomatoes.	Spray or dust with arsenate of lead or Paris green; hand picked from egg-plant.
Leaf beetle	Minute, black, active jumping beetle.	Mostly in May and June on seedlings; leaves punctured.	Potatoes, tomato, cabbage group, turnips.	Bordeaux mixture and arsenate of lead; tobacco dust on seedlings.
White grub	Large, soft, white, repulsive grub or worm, feeding on roots under ground; $\frac{1}{2}$ " to 1 $\frac{1}{4}$ " long.	Through season; especially numerous in newly plowed sod ground and moist places.	Strawberries especially; also corn, potatoes, etc.	Plowing late in fall; summer following; trapping adults (May beetles); destroying grubs and resetting affected plants.
Root maggot	Small white worm or grub $\frac{1}{4}$ " to $\frac{1}{2}$ " long.	Through season; first indication wilting of plants without apparent cause.	Onions, cabbage, cauliflower, turnips, etc.	Protect cabbage group with tarred paper guards; poison paper for adult flies before laying eggs; burn infested plants.
Corn borer	White, smooth borer, 1" to 1 $\frac{1}{4}$ " long. Second brood in early fall.	Moths appear in May, caterpillars soon after.	Corn, chard, beets, etc. Lives over on burdock, etc.	Keep garden surroundings clean; burn old stalks, weeds, etc., in fall.
Cucumber beetle	Small, very active, black and yellow striped beetle, $\frac{1}{2}$ " or so long.	Through season, especially as vines begin to run, and in dry weather.	Cucumbers, melons and vine crops.	Arsenate of lead with Bordeaux mixture. Screen young plants and sprinkle with tobacco dust.
Squash bug ("stink" bug)	Dull black, flat, very active beetle with long legs, often moving backwards or sideways when disturbed; $\frac{1}{4}$ " to $\frac{3}{4}$ " long.	Usually appears first late in June, remaining until cold weather. Young hatched from brown eggs on under side of leaves; resemble large aphids.	Squash, pumpkins and other vine crops.	Trap old bug under shingles and destroy; spray young with nicotine or kerosene emulsion; screen young plants.
White fly	Minute, tenacious, white winged fly, congregating in large numbers until disturbed.	Through warm season, especially under dry or overcrowded conditions; prevalent in frames or greenhouses.	Tomato, cucumber, etc.	Spray with nicotine or kerosene emulsion for young, which resemble lice on under sides of leaves; tobacco dust as a repellent.
Thrip	Very minute, cause yellowish appearance or twisted leaves.	Throughout season, especially on neglected or backward plants.	Onions and leeks.	Thorough, forceful spraying with kerosene emulsion or with nicotine.
Asparagus beetle	Active, yellow spotted beetle, $\frac{1}{2}$ " long.	June-Aug., especially on new growth.	Asparagus foliage.	Arsenate of lead; cut and burn stalks in fall.
Bean louse	Small green aphid. See Aphis.	Throughout season, usually first in May or June; leaves curl up abnormally.	Melons, cucumbers and other cucurbits; strawberries.	Carefully remove, bury or burn infested parts of plants; spray as for aphids.
Bean thrip	Minute, active, whitish insect barely visible to the naked eye, lodging especially down between leaves.	Through season, especially June to August; onion tops twisted and curled, prematurely yellow.	Onions and leeks.	Nicotine spray forcibly applied; kerosene emulsion.
Tomato worm	Large, green horned worm, often several inches long.	From mid-summer to early fall; strips foliage clean, conspicuous inroads.	Tomato and tobacco mostly.	Arsenate of lead; hand picking into can or pail, and late fall plowing.
rust	"Rusting" or yellowing of foliage or stalks.	Through season, especially late June to August.	Various vegetables, especially celery, beans, asparagus.	Avoid working when foliage is wet; successive spraying with Bordeaux. On maturing celery use ammoniacal solution of copper carbonate.
Mildew	Whitish coating or spotting of the foliage, spreading rapidly.	Favoring conditions same as for blight; also crowded foliage.	Cucumbers, melons, lima beans, etc.	Spray with Bordeaux every week or ten days.
Blight	Usually a yellowing or spotting of the leaves, progressing very rapidly.	Throughout season, especially in muggy weather and low, closed places.	Potatoes, beans, celery, cucumber, etc.	Spray with Bordeaux at or before first signs and repeat frequently to keep all growth covered.
Leaf spot or rot	Spots in leaves, stems, or fruit turning brown or black.	Throughout season, especially in warm weather after rainy spells.	Tomatoes, beans and many others.	Bordeaux mixture, removing surplus foliage, and in the case of fruits that touch.

IN THE FRUIT GARDEN

San José scale	Minute, yellowish, sucking insects covered with small shell or scale, the size of a pin-head; presence indicated by gray scurvy appearance of bark, and minute red rimmed spots on fruit.	Throughout season; multiplies with extraordinary rapidity.	Apple and other fruit trees.	Dormant sprays in early spring or fall, using lime sulphur, miscible oil or kerosene emulsion.
Oyster shell scale	Dark brown scale like elongated oyster shell about $\frac{1}{8}$ " in length, the young resembling active whitish lice.	Throughout season, young hatching in May or early June.	Apple and other fruit trees.	Same as for San José; also nicotine or kerosene emulsion as soon as young hatch.
Aphis	Bright green aphids.	Throughout season, especially on the sides of new leaves.	Apples, peaches, plums.	Dormant spray before leaves come out; nicotine spray on young foliage.
Apple scab	Causes dark colored spots on leaves or fruit.	Throughout season, spreads most during spring.	Apple and pear.	Spray with lime sulphur before blossoms open, after blossoms fall, and two weeks later; burn leaves and twigs in fall.
Caterpillar, tent	Striped caterpillars in large masses in webs or "tents."	Early in spring; "tents" at first inconspicuous, gradually enlarged.	Apple, cherry, and other trees.	Destroy egg masses in winter; wipe out tents as soon as visible with kerosene smudge in spring.
Moth	Light brown caterpillar, head and legs dark.	Early in spring before buds open.	Especially apple buds.	Arsenate of lead spray for matured worms.
Worm	Green worm with black spots about 1" long.	Before blossoms open, usually first on lower leaves.	Currant and gooseberry.	Arsenate of lead when leaves appear, before buds open.
Apple moth	The "mother" of wormy apples; moth is small and chocolate colored; worm hatches on the outside, usually in blossom end, and eats in; about 1 $\frac{1}{2}$ " long.	In spring and early summer.	Apple.	Spray with arsenate of lead until fruit forms; after that, hellebore.
Worm	A "measuring worm," 1" or more in length.	May and June.	Pear and apple.	Spray with arsenate of lead just before petals fall, before calix closes; ten days later and again in about four weeks; band trunks during July.
Mite	Small mite causing leaf blisters turning from light green to red and brown.	Throughout season.	Apple.	Arsenate of lead, when worms appear; band trunks in March or early April.
Scab	Small, grayish beetle, $\frac{3}{8}$ " to about $\frac{1}{4}$ " long. Back mottled black and white; has a conspicuous "snout."	In early summer when fruits are beginning to form; another generation in August.	Injures young fruits by puncturing them to eat and lay eggs; apples, peach, plum.	Strong miscible oil or kerosene emulsion spray; just before leaves come out and again in fall.
Hopper	Small, slim, yellowish hoppers with blunt heads.	Through season, indicated by leaves turning brown and drying up; "hoppers" working on the under side.	Apple and grapes.	Spray with lime sulphur and strong arsenate of lead; for best results jar trees every cool morning, and catch beetles on sheet spread beneath.
Black rot	Fruits turn purplish brown and become shriveled.	Summer; especially after wet weather and where tall weeds or grass are left near the vines.	Grapes.	Spray under side of leaves with strong kerosene emulsion.

IN THE FLOWER GARDEN

Aphis (plant louse)	Similar to those attacking vegetables described above.	See aphid above. Where foliage is thick, in axils of leaves or growing tips.	Roses, sweet peas and most soft-wooded plants.	Nicotine spray; kerosene emulsion.
Spider bug	Small, soft-bodied insect covered with small cotton-like specks.	Congregate in leaf axils throughout season; most likely on neglected plants in frames or on porches.	Soft-wooded plants and new growth on some hard-wooded plants such as fuchsias.	Nicotine spray or paint with strong kerosene emulsion, alcohol.
Beetle	Yellowish, active, crawling beetle $\frac{1}{2}$ " or more long with long hooked legs.	Throughout season, especially May to July, when plants are in bloom.	Roses mostly.	Arsenate of lead or Paris green extra strong; hand picking into kerosene and water most effective.
Spot; rust	See above.	Throughout season.	Asters, carnations, etc.	Spray with Bordeaux. Keep new growth covered.
Worm	Powdery, dirty white deposit on leaves.	Through season, especially after sudden changes in temperature.	Roses and some others.	Prune infested parts; dust with flowers of sulphur; thin sufficiently for free circulation of air.
Beetle	Active, long-legged beetle, $\frac{1}{2}$ " to $\frac{3}{4}$ " in length, eating flowers and foliage.	Appears in numbers, August and September.	Asters preferably, and some other flowers.	Strong arsenate of lead spray; knock bugs in early morning into can of kerosene and water.

March

THE GARDENER'S CALENDAR

Third Month



Now is the time to start putting in cuttings of the bedding plants



The manure mulch on the lawn should be raked up and carted away



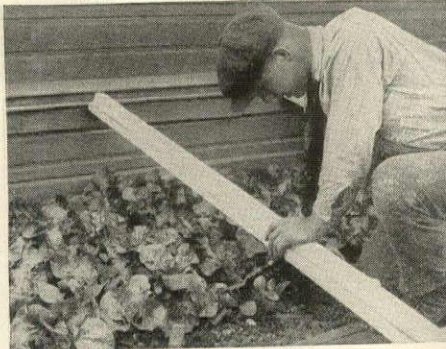
Barrels or tall baskets placed over the rhubarb will make better stalks



Potato planting may begin just as soon as the ground can be worked. Cool, moist soil is the best



All the plowing should be finished as soon as possible. Use a subsoil plow and get down really deep



Keep the soil well stirred around the plants in the cold-frame. A small "claw" is the best tool to use

SUNDAY

30. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.

2. All the necessary pruning must be attended to now. Foliage trees and shrubs, all the flowering types on the terminals of the new growth, such as roses and fruits of all kinds require attention.

9. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be re-tubed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich mixture.

16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.

23. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.

MONDAY

31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.

3. Chrysanthemums for next fall must be propagated now. If the space is available it is a good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom in the autumn.

10. Cannas, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.

17. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.

24. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season.

TUESDAY

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

4. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now.

11. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.

18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.

25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.

WEDNESDAY

5. All new plantings of hardy stock must be set out. The earlier in the planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.

12. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bear poles and tomato supports are a few essentials.

19. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.

26. Boards, straw, burlap, cornstalks and other winter covering materials for boxwood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this operation important.

THURSDAY

6. Changes of all kinds where the moving of plants, sod, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring will settle by summer.

13. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.

20. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.

27. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.

FRIDAY

But now the moon's a ghost in silver mail, As, blowing through a storm of stars, the earth dips downward into dawn, deluged with light—Sunlight which is the golden laugh of God.
—Harry Kemp

7. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.

14. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this summer.

21. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the summer months.

28. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.

SATURDAY

1. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 41 for detailed information on this work.

8. All the exotic plants, such as kentias, dracaenas, coccas, arecas, etc., should be re-potted at this time. Use pots about 1-inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.

15. Make a habit of heading in your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.

22. The covering on the strawberries should be removed and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.

29. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.



The mulch under shrubbery, roses, etc., should be dug under this month

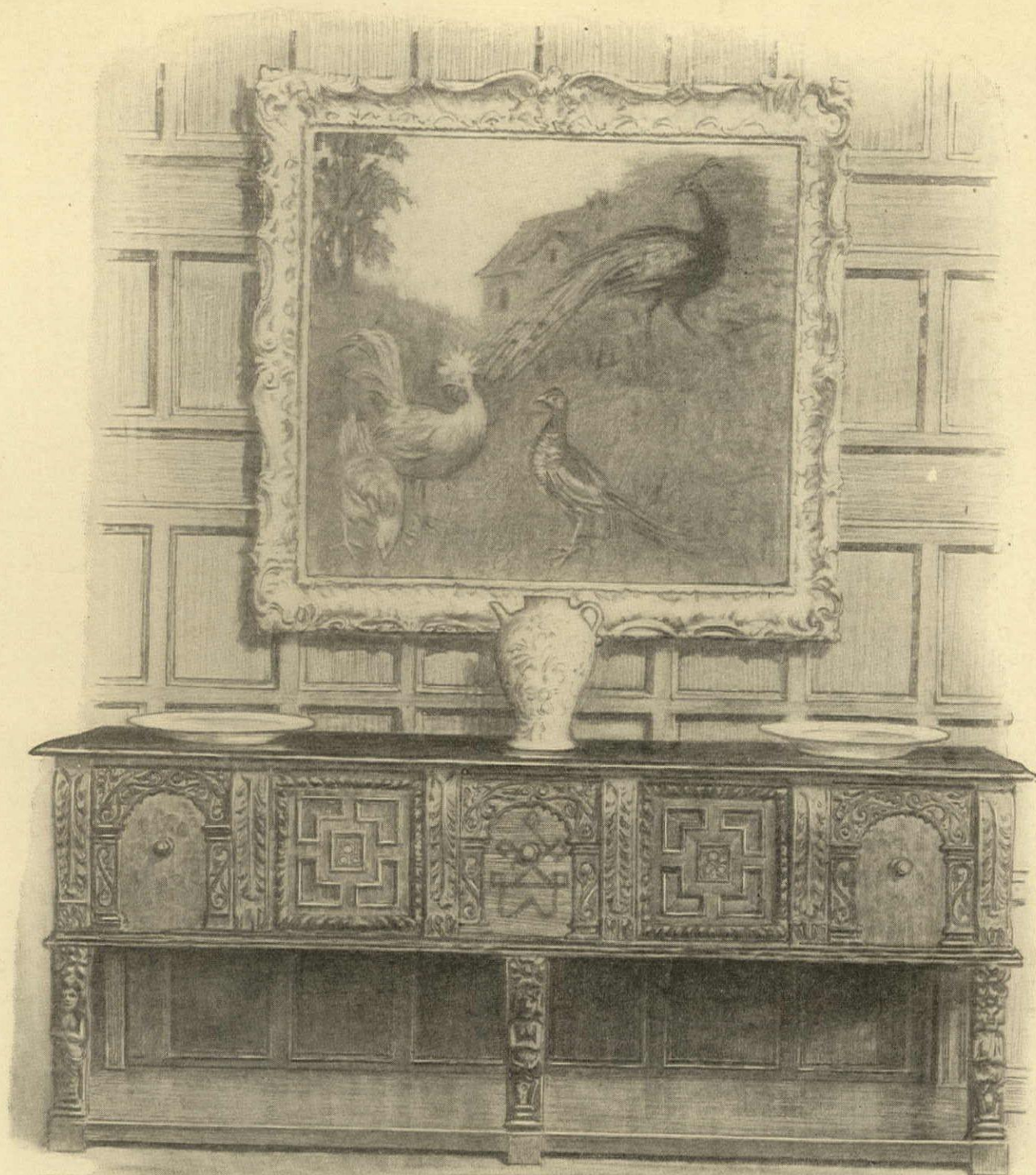


Clean, fine sand applied to the lawn will kill off many weeds



Most roses need severe pruning now. Leave two or three buds on new wood

I RECKON ye'll think I'm a crazy old fool when I tell ye what I done this mornin', but I couldn't help it no more'n a song-sparrow settin' in the sun down along the brook can help whisperin' away to himself about how spring's comin' in a couple o' days. Wa'l, here it is, anyway—I went out in the pasture lot an' flew a kite till 'Liza hollered fer me ter come in ter dinner! Dunno jes' why I done it, 'cause ye know I'm shadin' seventy year an' the rheumatiz's been pesterin' me all winter. Somethin' in the feel o' the wind, though, an' the way the cloud shadders raced, kinder reached 'way down inside me an' took a-holt, an' I jes' had ter go. Fun? Why, say, stranger, I ain't had such a good time in I dunno when! Reg'lar kid I I was, a-settin' ag'in the sunny side o' the barn, feelin' that queer springy pull on the string an' watchin' the was, a-settin' ag'in the sunny side o' the barn, feelin' that queer springy pull on the string, too; kite swingin' lazy-like away up thar between the clouds. Sent some paper messages up the string, too; funny how dark they looks when they gits up a ways, an' then all silvery as the wind flips 'em around so they ketches the sun. Made me feel twenty year younger, an'—wa'l, I don't care if the rheumatiz is extry bad tonight!
—Old Doc Lemmon



EARLY ENGLISH FURNITURE
AND OBJECTS OF ART
ANTIQUÉ TAPESTRIES
HANDWROUGHT REPRODUCTIONS
~DECORATIONS~
FLOOR COVERINGS

Fac Simile of XVII Century
English Dresser.

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NEW YORK CITY

The Rainbow Garden Border

(Continued from page 50)

In order that a garden may be showy and attractive, the best principle in the employment of colors is never to use a compound color between the two primitive colors which compose it; for example, purple ought never to be employed between blue and red, and orange between yellow and red. Blue flowers should be placed near orange, violet next to yellow. Red or pink looks well when surrounded with a border of gray or white. Each primitive color should be contrasted with its complementary color, which will always be found to be a compound one. Care must be taken in placing very cold white flowers such as *Iberis sempervirens* (hardy candytuft). White flowers of this sort are best used as high lights in the garden, led up to by whites of a soft character. Frequent repetitions of white patches catch the eye unpleasantly. It will generally be found that one mass or group of white flowers will be enough in any piece of border or garden arrangement that can be seen from any one point of view.

Blue requires rather special treatment, and it is best approached by delicate contrasts of warm white and pale

yellow. Silvery leaved plants are valuable as edgings. They bear the same relation to purple and lilac as the warm colored foliage does to strong red flowers. Keep the lighter colors near the dwelling house, and the brighter far from the house.

The following colors appear in the spectrum in the degrees indicated: Violet, 80°; indigo, 40°; blue, 60°; green, 60°; yellow, 48°; orange, 27°; red, 10°.

Mark off your border into divisions and arrange your colors according to the spectrum in the following succession.

Deep blue should be followed by light blue, and by pale yellow, white, pink, rose, crimson, scarlet, orange and orange scarlet, bright yellow, pale yellow, white, lilac and lavender and violet. Give more space to the cooler shades of color, such as blue and yellow, less space to the warm shades, red and orange.

A list of plant materials with their respective heights and colors follows. Pick your flowers from this reliable list and arrange to have a succession of bloom, so that your border will be in color from early spring to late fall.

PLANT MATERIALS FOR THE BLUE BORDER

Scientific Name	Common Name	Color	Flowering	Height
<i>Aster Novae Angliae</i>	Perry's Blue	Bluish purple	Sept.-Oct.	4 ft.
<i>Delphinium</i> —various	Belladonna	Turquoise blue	June-Sept.	4 ft.
<i>Delphinium</i>	Forseum	Dark blue, white eye	June-Sept.	3 ft.
<i>Delphinium</i>	King of Delphiniums	Rich gentian blue	June-Sept.	4 ft.
<i>Delphinium</i>	Queen Wilhelmina	Soft blue, shading rose	June-Sept.	4 ft.
<i>Delphinium</i>	Rev. E. Lasalle	Deep purple-blue	June-Sept.	6 ft.
<i>Aconitum napellus</i>	Monkshood—Helmet			
<i>Aconitum bicolor</i>	Monkshood—Helmet	Dark blue	Aug.-Sept.	4 ft.
<i>Aconitum Fischeri</i>	Monkshood—Helmet	Blue and white	Aug.-Sept.	4 ft.
<i>Aconitum Wilsoni</i>	Monkshood—Helmet	Pale blue	Sept.-Oct.	18 in.
<i>Veronica longifolia subspicata</i>	Speedwell	Light violet-blue	Sept.	5 ft.-6 ft.
<i>Veronica spicata</i>	Speedwell	Deep blue	July-Aug.	3 ft.
<i>Veronica incana</i>	Speedwell	Bright blue	June-July	1½ ft.
<i>Platycodon grandiflorum</i>	Balloon Flower	Amethyst blue, silvery foliage	July-Aug.	1 ft.
<i>Plumbago larpendula</i>	Leadwort	Deep blue	July 10-Aug. 16	2-2½ ft.
<i>Campanula carpatica</i>	Canterbury Bell	Clear blue	Aug.-Sept.	6 in.-8 in.
<i>Campanula glomerata</i>	Clustered Bellflower	Violet blue	Aug.-Oct.	8 in.
<i>Campanula persicifolia</i>	Peach Bells	Blue	June-Aug.	18 in.
<i>Campanula pyramidalis</i>	Chimney Bellflower	Blue	June-July	2 ft.
<i>Lupinus polyphyllus</i>	Lupin	Porcelain blue	August	4 ft.-6 ft.
<i>Iris pallida dalmatica</i>	German Iris	Clear blue	May 20-June 10	3 ft.
<i>Iris laevigata</i>	Japanese Iris	Lavender blue	May	4 ft.
<i>Iris kumono No. 509</i>	Japanese Iris	Silvery white	June	2 ft.-3 ft.
<i>Aquilegia coerulea</i>	Rocky Mt. Columbine	Soft light blue	July	1 ft.-2 ft.
<i>Eupatorium coelestinum</i>	Thoroughwort	Bright blue and white	May-June	2 ft.
<i>Eryngium maritimum</i>	Sea Holly	Light blue	Aug. till frost	18 in.-2 ft.
		Pale blue	July-Sept.	2 ft.-3 ft.

PLANT MATERIALS FOR THE WHITE BORDER

<i>Bocconia cordata</i>	Plume poppy	Cream color	July-Aug.	5 ft.
<i>Boltonia asteroides</i>	False chamomile	Pure white	July, Aug., Sept.	5 ft.-7 ft.
<i>Spiraea aruncus (astilbe)</i>	Japanese spiraea	Pure white	July	1 ft.
<i>Spiraea japonica</i>	Japanese spiraea	White	July	1 ft.
<i>Spiraea filipendula</i>	Double Flowered Dropwort	White	June-July	15 in.
<i>Althea rosea</i>	Hollyhock	White and various	Aug.-Oct.	7 ft.
<i>Lilium auratum</i>	Gold Banded Lily	Ivory white	July-Aug.	3 ft.-5 ft.
<i>Lilium spectosum album</i>	Lily	White with green band	July-Aug.	3 ft.-5 ft.
<i>Lilium candidum</i>	Madonna Lily	White	June	2 ft.-3 ft.
<i>Galtonia candicans</i>	Galtonia	White	June-July	2 ft.-3 ft.
<i>Physostegia Virginica</i>	False Dragon-Head	White	July-Aug.	3 ft.-4 ft.
<i>Achillea ptarmica</i> ("The Pearl")	Milfoil or Yarrow	Pure white	Spring till frost	2 ft.
<i>Stokesia cyanea alba</i>	Cornflower aster	Pure white	July till frost	2 ft.
<i>Phlox paniculata</i> (Frau Anton Buchner)	Phlox or M't'n Pink	Pure white	June-July	2½ ft.
<i>Phlox paniculata</i> (Mrs. E. E. Jenkins)	Phlox or M't'n Pink	Pure white	June-July	2½ ft.
<i>Phlox paniculata</i> (Blanc Nain)	Phlox or M't'n Pink	Pure white	June-July	2½ ft.
<i>Phlox suffruticosa</i> (Miss Lingard)	Phlox or M't'n Pink	Pure white	May-late Oct.	2 ft.
<i>Phlox subulata alba</i>	Phlox or M't'n Pink	Moss pink	June, July, Aug.	4 in.
<i>Phlox divaricata alba</i>	Phlox or M't'n Pink	White	May-June	1 ft.
<i>Chrysanthemum maximum</i> (King Edward VIII.)	Moonpenny Daisy	Pure white	Sept.	1 ft.
<i>Aster Novae Angliae</i> (Madonna)	Michaelmas Daisy	White	Sept.	4 ft.
<i>Aster Novae Angliae</i> (White Queen)	Michaelmas Daisy	White	Sept.	4 ft.
<i>Dianthus plumarius</i>	Grass Pink, Scotch Pink	White	June-July	1 ft.
<i>Lupinus polyphyllus</i>	Lupin	White	May 20-June 10	3 ft.
<i>Dictamnus fraxinella</i>	Gas Plant	Pure white	June-July	2½ ft.
<i>Digitalis purpurea alba</i>	Foxglove	White	June-July	3 ft.-5 ft.

PLANT MATERIALS FOR THE YELLOW BORDER

<i>Scabiosa lutea</i>	Pincushion Flower	Yellow	July-Oct.	8 ft.
<i>Paeonia albiflora Canaria</i>	Canary	Yellow	July	3 ft.
<i>Paeonia albiflora</i> ("Anne Askew")	Anne Askew	White	May-June	2 ft.-3 ft.
<i>Delphinium</i> (Beauty of Langport)	Beauty of Langport	Yellow	June-July	4 ft.-6 ft.
<i>Delphinium</i> (var. Zall)	Zall	Yellow	July-Sept.	1 ft.-2 ft.
<i>Lupinus</i>	Annual Lupin	Yellow	July-Sept.	4 ft.-5 ft.
<i>Centaurea sulphurea</i>	Mountain Bluet	Yellow	May-July	12 in.
<i>Potentilla chrysantha</i>	Chrysantha	Bright yellow	June-July	2 ft.-3 ft.
<i>Trollius europaeus</i>	Globe Flower	Bright yellow	June-all summer	1½ ft.
<i>Oenothera Missouriensis</i>	Evening Primrose	Yellow	July-Aug.	6 in.
<i>Oenothera Youngii</i>	Evening Primrose	Lemon yellow	June-Sept.	2 ft.
<i>Oenothera fruticosa</i>	Evening Primrose	Golden yellow	June-Oct.	1 ft.
<i>Heliopsis</i>	Golden Sunflower	Yellow	July-Aug.	4 ft.-7 ft.
<i>Linum flavum</i>	Flax	Yellow	June-Aug.	1 ft.-2 ft.

(Continued on page 60)



THE FURNITURE OF HISTORIC ENGLAND

Its admirable adaptability to the modern American home is well illustrated by this splendid XVII Century Room

IT is to the English cabinetmakers of earlier ages that Furniture owes its livable quality, without which the well-considered home of to-day would lose its chief charm.

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Here one may acquire, within moderate cost, not alone the Furniture of every historic epoch, but the unique Decorative Objects and fine Oriental Rugs essential to the success of the scheme in view—however simple or elaborate the requirements.

Suggestions may be gained from de luxe prints of well-appointed rooms, sent gratis upon request.

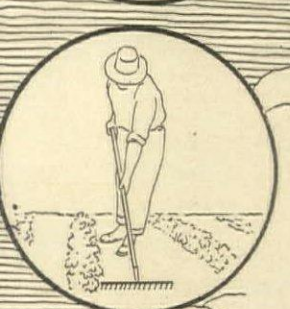


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Grand Rapids Furniture Company
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IRON AGE TOOLS take the back-breaking drudgery out of gardening—**Bigger, Better Gardens** result. Ten men working with old-fashioned tools would be required to do the work of **one** Iron Age.

Iron Age Tools enable you to step right out in your own yard and take from it a large part of your living cost. Fresh, delicious peas, tender corn, cucumbers, crisp lettuce, succulent golden wax beans, beautiful flowers—all from your own plants every day!

Iron Age Garden Tools are made in many styles. There are Hill and Drill Seeders that sow seed with remarkable accuracy either in hills or drills, furrowing, planting, covering, packing the soil and marking the next row in one operation. There are Single and Double Wheel Hoes that make furrows for such crops as potatoes; that ridge, cultivate, hoe and rake, keeping the soil in the well-mulched condition necessary for success.

Iron Age Tools, made by manufacturers of over 83 years' experience, are used by thousands of market gardeners, farmers and practical city-folks who want to garden *farm-like*—by women, boys and girls in home gardens, flower gardens, etc.

See your dealer and write to us for free copy of "Modern Gardening."

NO. 19 C

Tools include Landside Plow, 3-tooth Cultivator, 1-tooth Cultivator, Furrow-maker, Scuffle Hoe.

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8 Ornamental Evergreens \$5

2 ft. High. DELIVERED TO YOUR DOOR - - - - - FOR

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NURSERIES OF



American Forestry Company

Division K-1, 15 Beacon St., Boston, Mass.



The Rainbow Garden Border

(Continued from page 58)

<i>Rudbeckia laciniata</i>	Golden Glow.....	Yellow.....	Aug.-Sept.	6 ft.-8 ft.
<i>Solidago</i>	Goldenrod.....	Yellow.....	Aug.-Sept.	6 ft.-8 ft.
<i>Helianthus</i>	Orange Sunflower.....	Orange yellow.....	Aug.-Nov.	2 ft.-4 ft.
<i>Anthemis tinctoria</i>	Chamomile.....	Yellow.....	July-Aug.	2 ft.
<i>Anthemis tinctoria</i> (Kilwayi).....	Chamomile.....	Creamy yellow.....	June-Aug.	3 ft.
<i>Iris Germanica</i>	Bearded Iris.....	Blue and various.....	May-June	2 ft.
<i>Iris zippelii</i>	Spanish Iris.....	Violet and various.....	June	1 ft.-2 ft.
<i>Coreopsis lanceolata</i>	Annual Tuckseed.....	Golden yellow.....	June-Sept.	1 ft.-2 ft.
<i>Aquilegia</i>	Columbine.....	Golden yellow.....	June-Aug.	2 ft.
<i>Hemerocallis flava</i>	Lemon Lily.....	Golden yellow.....	June	2 ft.
<i>Adonis vernalis</i>	Bird's Eye.....	Golden yellow.....	March-May	1 ft.
<i>Primula veris</i>	English Cowslip.....	Golden yellow.....	April-May	9 in.
<i>Alyssum argenteum</i>	Silvery Meadowwort.....	Golden yellow.....	April-May-Aug.	6 in.-1 ft.
<i>Alyssum saxatile</i>	Golden tuft.....	Golden yellow.....	April-May	1 ft.
<i>Doronicum eximium</i>	Leopard's Bane.....	Bright yellow.....	Early spring	1½ ft. 2½
<i>Helianthus Hoopesii</i>	Sneezewort.....	Bright yellow.....	May-July	4 ft. 5 ft.
<i>Helianthus autumnalis</i>	Sneezewort.....	Lemon yellow.....	Aug.-Sept.	4 ft. 5 ft.
<i>Papaver nudicaule</i>	Iceland Poppy.....	Yellow.....	May-Aug.	1 ft. 2 ft.

PLANT MATERIALS FOR THE LAVENDER, PURPLE AND VIOLET BORDER

<i>Aconitum autumnale</i>	Monkshead.....	Blue purple.....	Aug.-Sept.	3 ft.-4 ft.
<i>Aquilegia vulgaris</i> fl. pl.	Columbine.....	Dull purple.....	May-June	2 ft.-3 ft.
<i>Aster acris</i>	Aster.....	Violet blue.....	Aug.-Sept.	1 ft.
<i>Aster amellus</i>	Aster.....	Lilac.....	Aug.	2 ft.
<i>Aster amellus</i> (Beauty of Urwall).....	Aster.....	Lilac.....	Aug.	2 ft.
<i>Aster amellus</i> (Edith Gibbs).....	Aster.....	Lilac.....	Aug.	2 ft.
<i>Aster amellus</i> (Ryeerofu).....	Aster.....	Purplish blue.....	Sept.-Oct.	2 ft.
<i>Aster novae angliae</i>	Canterbury Bells.....	Purplish blue.....	June-July	4 ft.-5 ft.
<i>Campanula glomerata</i>	Canterbury Bells.....	Deep purple blue.....	June-Sept.	3 ft.
<i>Campanula latifolia</i>	Perennial Cornflower.....	Purple.....	June-Sept.	2 ft.
<i>Centaurea montana</i>	Geranium.....	Purple.....	Sept.-Nov.	2 ft.
<i>Geranium iberticum</i>	Geranium.....	Purple.....	April-June	2 ft.
<i>Gladiolus</i> —varieties.....	Gladiolus.....	Lavender.....	April-June	2 ft.
<i>Iris amoena</i>	Iris.....	Lavender.....	April-June	2 ft.
<i>Iris neglecta</i>	Iris.....	Purplish blue.....	April-June	2 ft.
<i>Iris pallida</i>	Iris.....	Lavender.....	June-July	4 ft.-5 ft.
<i>Lupinus polyphyllus</i>	Lupin.....	Lavender.....	May	10 in.
<i>Phlox divaricata</i>	Phlox.....	Purplish blue-lavender.....	April-May	8 in.
<i>Primula denticulata</i>	Primrose.....	Purplish blue.....	July-Aug.	3 ft.-4 ft.
<i>Salvia virgata</i>	Sage.....	Light blue.....	Aug.-Sept.	3 ft.-4 ft.
<i>Salvia azurea</i>	Pincushion Flower.....	Lilac.....	June-Aug.	2 ft.
<i>Scabiosa caucasica</i>	Lavender.....	Blue.....	Aug.-Sept.	2 ft.-3 ft.
<i>Statice latifolia</i>	Tufted pansy.....	Blue.....	All summer	6 in. or 1
<i>Viola cornuta</i>	Tufted pansy.....	Blue.....	All summer	6 in. or 1
<i>Viola</i> (Bridal Morn).....	Tufted pansy.....	Blue.....	All summer	6 in. or 1
<i>Viola</i> (Maggie Molt).....	Tufted pansy.....	Blue.....	All summer	6 in. or 1
<i>Delphinium</i> (King of Delphiniums).....	Larkspur.....	Deep purple.....	June-Aug.	5 ft.-6 ft.

PLANT MATERIALS FOR THE PINK BORDER

<i>Althea rosea</i>	Hollyhock.....	Pink, various.....	July-Aug.	6 ft.-8 ft.
<i>Dianthus barbatus</i> (Newport Pink).....	Sweet William.....	Pink.....	June-July	2 ft.-2½
<i>Phlox paniculata</i> (La Vogue).....	Perennial Phlox.....	Mauve.....	Summer	2 ft.-4 ft.
<i>Phlox paniculata</i> (Madame Paul Dutilleul).....	Perennial Phlox.....	Lilac rose.....	Summer	2 ft. 4 ft.
<i>Phlox paniculata</i> (Elizabeth Campbell).....	Perennial Phlox.....	Salmon pink.....	Summer	2 ft. 4 ft.
<i>Papaver orientale</i>	Oriental Poppy.....	Red, white, rose.....	May-June	3 ft. 3½
<i>Paeonia albiflora</i> (vars.).....	Peony.....	Red, white.....	June	2½ ft. 3
<i>Polygonatum Sieboldii</i> (cupidatum).....	Giant Knotweed.....	White.....	Fall	5 ft.-7 ft.
<i>Lilium speciosum</i> (Melpomene).....	Japanese Lily.....	White.....	June-July	1 ft.-3 ft.
<i>Lilium speciosum album</i>	Japanese Lily.....	White, spotted crimson.....	June-July	1 ft.-3 ft.
<i>Lilium speciosum roseum</i>	Japanese Lily.....	Pink, various.....	May-June	3 ft.
<i>Lupinus polyphyllus</i>	Lupin.....	Rose to purple.....	Sept.-Oct.	18 in.
<i>Sedum spectabile</i>	Bleeding Heart.....	Pink.....	May	2 ft.
<i>Dicentra spectabilis</i>	Japanese Windflower.....	Deep pink.....	Aug.-Sept.	2 ft.-3 ft.
<i>Anemone japonica</i> (Prince Henry).....	Japanese Windflower.....	La France pink.....	Aug.-Sept.	2 ft.-3 ft.
<i>Anemone japonica</i> (Queen Charlotte).....	Aster.....	Bright pink.....	Sept.-Oct.	2½ ft.-3
<i>Aster Novae Belgii</i> (St. Egmin).....	Japanese Spiraea.....	Pink.....	June-July	1 ft.-3 ft.
<i>Astilbe japonica</i> (Queen Charlotte).....	Crimson Meadow-sweet.....	Rosy crimson.....	June-July	1 ft.-3 ft.
<i>Astilbe palmata elegans</i>	Gas Plant.....	Pink.....	June-July	2½ ft.
<i>Dictamnus fraxinella</i>				

PLANT MATERIALS FOR THE RED BORDER

<i>Althea rosea</i>	Hollyhock.....	Garnet, maroon, rose, various.....	June-Aug.	7 ft.-8 ft.
<i>Phlox paniculata</i>	Perennial Phlox.....	Rose, scarlet, vermillion.....	July-Oct.	2½ ft.-3
<i>Tritoma Pfaffii</i>	Red Hot Poker Plant.....	Scarlet.....	July-Aug.	2 ft.-3
<i>Tritoma crocosmoeflora</i>	Montbretia.....	Orange scarlet.....	July-Aug.	2 ft.-3
<i>Monarda didyma</i>	Oswego Tea.....	Cardinal red.....	June-Aug.	2 ft.-3
<i>Penstemon barbatus</i> (Torey).....	Bearded Tongue.....	Scarlet vermillion.....	June-Aug.	3 ft.-4
<i>Lobelia cardinalis</i>	Cardinal Flower.....	Cardinal red.....	Aug.-Sept.	2 ft.-2½
<i>Papaver orientale</i>	Oriental Poppy.....	Red orange.....	May-June	3 ft.-3½
<i>Paeonia hybrida</i>	Peony.....	Crimson, ruby.....	May-June	2½ ft.-3
<i>Lilium tenuifolium</i>	California Lily.....	Orange vermillion.....	June-Aug.	3 ft.-6
<i>Heuchera sanguinea</i>	Coral Lily.....	Orange vermillion.....	May	1 ft.-2
<i>Aquilegia canadensis</i>	Coral Bells.....	Coral red.....	July-Oct.	1½ ft.
<i>Geranium sanguineum</i>	Columbine.....	Orange scarlet.....	May	1 ft.-2
<i>Anemone japonica rubra</i>	Crane's Bill.....	Carmine pink.....	June-Oct.	18 in.
<i>Aster coccineus nevadensis</i>	Windflower.....	Bright magenta.....	Sept.-Oct.	1½ ft.
<i>Lycnitis choioidica</i>	Nevada Aster.....	Light blue.....	Sept.	2 ft.-3
<i>Valeriana coccinea</i>	Maltese Cross.....	Red, orange, scarlet.....	June-July	2 ft.-3
	Common Valerian.....	Bright red.....	June-Oct.	2 ft.

Making the Attic Livable

(Continued from page 23)

that it is impossible to keep this part of the house comfortable during warm weather, but modern architecture has overcome the difficulty by providing gables and generous dormers, thus insuring cross draughts and alleviating this trouble. We have also learned that casement windows are most effective when they open outward, catching all the passing breezes, which it would be impossible to obtain with double sash windows.

We must also consider the cold winter weather, as well as the scorching summer suns. This means careful construction of the roof, with the boards matched, instead of being laid open, as

is often done. The rafters should be covered with heavy "sheathing" which is held in place by furring strips over which the lathing and plaster can be applied. This gives proper insulation, thus making the roof not only appreciably cooler in summer but warmer during the severe weather of the winter.

While the staircase may seem of minor importance in a low pitch house where little attention is given to attic space, in the large houses it should be a main staircase (in addition to a back one), which should be well lighted, and given a good

(Continued on page 62)

PEARS

PLUMS

LARGE BEARING AGE TREES

If you want fresh, juicy fruit and want it now, and in sufficient quantity to give it a place on the family bill of fare, plant some of these magnificent Bearing Age Fruit Trees which we are offering for the first time this season; trees which are really a horticultural achievement.

Each tree has been grown, cultivated and pruned for a specimen. All of the trees run from seven to nine feet in height; symmetrically branched, heavily rooted—trees that are of bearing age and save you years of waiting for pears of rich flavor and delicious, juicy plums.

The pictures at the side show a pear and a plum tree dug at random from our block of specimens. If you want Big Fruit Trees for immediate results, Order To-day.

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Abundance (cherry red)
Lombard (violet red)
French Prune (dark purple)
Yellow Gage (golden yellow)

PLUMS—Late

Shrop. Damson (blue)
Bradshaw (violet)
Burbank (cherry red)
Oct. Purple (purple)

PEARS—Summer

Bartlett Clapp's Favorite
Wilder

PEARS—Autumn

Duchess Seckel
Sheldon

PEARS—Winter

Anjou Kieffer
Lincoln Coreless

PRICES—\$2 each; \$20 per doz.; \$125 per 100

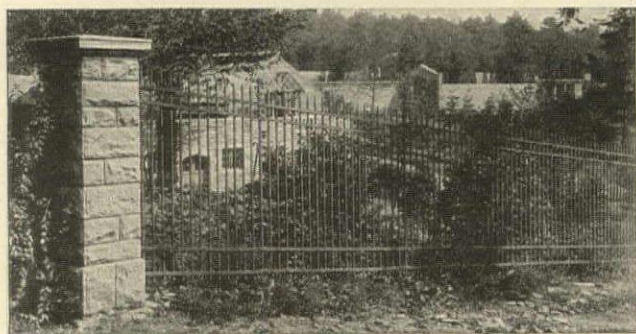
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"GROWERS OF THE WORLD'S BEST"

PEAR

PLUM



About Fence

THERE are two ways to buy an iron or wire fence. One—send for a catalog, pick out the fence you want—write for prices and buy it.

The other—is to tell us your fence requirements, and then let us submit designs and make suggestions for the best solution of your particular problem.

Frankly, this latter way is unquestionably the best way. The suggestions will be prompted by our years of experience.

The designs will be adapted to your particular needs—not just a catalog fence.

The recommended expenditure will be with due consideration to economy.

American Fence Construction Co.

100 Church Street New York City

A Memorial of Living Green



is most fitting for those who gave their all to the nation's service, and to those "brave hearts of oak" who stood firm and steady in the fight we owe memorials of perennial beauty.

And what can better express our deep gratitude than trees that draw their life from Mother Earth?

Sturdy Trees are Natural Monuments

Certain trees seem to have been produced for memorials. Perhaps the most pronounced for such purposes is the Ginkgo (or Maidenhair tree). This lives a thousand years, is free from insects or disease, and is one of our rare and beautiful trees. Two sizes are recommended, 8 to 10 feet high at \$4 each, 10 to 12 feet high at \$7 each. Guaranteed to grow satisfactorily.

Plant a League of Nations' Tree

"Memorial Trees" is the title of a new booklet just issued. A copy will be sent to you, with our compliments, on request. Also ask for our general catalogue "Home Landscapes" if you wish to get the highest beauty and use from your land.

HICKS' NURSERIES Box H Westbury, N. Y.

Paintings by American Artists



"Heavy Sea"

Canvas 36 in. x 48 in.

By Paul Dougherty

OUR experience of twenty-six years with paintings by our best American artists is at the service of those who wish expert advice in the selection of pictures.

"Art Notes" for January will be mailed on request

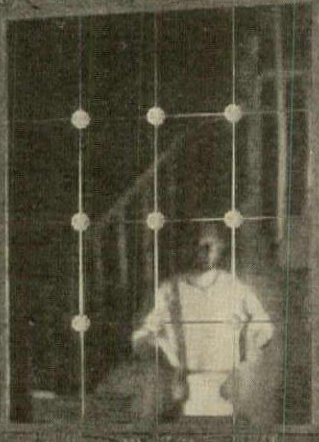
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MACBRIDE

"THE HOUSE OF THREE GABLES"

3 E. 52D ST., N. Y.

Making the Attic Livable

(Continued from page 60)

tectural design, so that it will conform in character with the rest of the house fittings.

Dens, Studios and Extra Bedrooms

Even in a small house, where a growing family demands extra rooms for children, casual guests or servants, the attic should play its part. In large houses freer scope is allowed, and the attic can serve as a billiard room, a master's den, nursery, or perchance a ball room.

As a servants' room, especially if there are two, it is better to plan the rooms over the service quarters, designing a staircase that connects with the kitchen and pantry on the lower floor. Otherwise several thicknesses of sheathing paper should be put between the flooring to avoid the annoyance of hearing heavy walking overhead.

When a man comes home from a strenuous day in his office, the one thing he demands is rest and quiet, a place where he can think and smoke to his heart's content. Here the attic of the house comes in, furnishing a den where he can be completely isolated from the family life. Nothing is so soothing to tired nerves as an open wood fire, so, if possible, introduce a stone fireplace. If he is a sportsman, adorn the walls with trophies of the chase, and throw a huge bear skin on the bare floor, just in front of the hearth.

The Dance Room

For dancing purposes, what can be more advantageously used than this part of your home? Here sufficient size can be given to make it practical. The flooring should be of spring boards, and the room should be walled in with dark English oak, paneled and showing carved columns. At one side an alcove, the width of the wall, will allow a place for the orchestra, lighted by a dormer window. The end of the room can be divided in such a way that the doors are introduced into the panels, leaving two dressing rooms. For a bit of color, use red damask for curtains. By fitting up a small kitchen just beyond the ball room, the refreshment problem is simplified.

A most interesting arrangement has been successfully carried out in a mag-

nificent summer home along the New Shore in Massachusetts. It comprises a suite of rooms devoted to the use of the young heir. Here the beams are old wood, modeled by ships' carpenters in the early 18th Century. These are pegged together in the old-fashioned way. White plaster for wall surface and between the beams gives a picturesque touch, lightened by the dull curtains that separate the bedroom from the bath adjoining it. The floor of oak wood has been painted a soft brown to follow out the Colonial idea, and heavy rugs worked in soft mellowed tones are effectively placed.

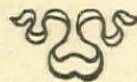
The central features of the room are the single English trundle beds, painted brown, and brightened with covers of yellow English chintz, showing red and blue flower decorations, repeated in the cushions of the winged and wicker chairs. The room is broken by two deep alcoves, into each of which has been set a casement window.

Roof Conservatories and Nurseries

For those who wish to have an open door garden the top of the house offers excellent chances. By roofing the conservatory with glass, and letting in groups of French windows on three sides a parlor can be constructed. In this room the sunlight can be controlled with roller shades. As summer approaches, roll off the radiator and fling open the windows—and you have a summer home without the trouble of moving!

For the twilight story that the children so dearly love, why not have a nursery in the attic? This idea has been conceived by a mother, who has developed it into a private kindergarten, so that the children not only have their own family but those of the neighborhood, could study under her eye. Tables were placed around the sides of the room, while the piano in the corner was used for the kindergarden songs, doing double duty on for the practicing of scales, without disturbing the rest of the household.

These are only a few uses that can be made of the rooms at the top of the house. Doubtless there are numerous other ideas that can be easily worked out and attics worth while achieve one gives time and thought to a consideration of them.



Planning a Successful Garden Show

(Continued from page 42)

With four entries two awards will be given; with five or more, three awards.

Should there be insufficient entries to form a class, but an exhibit of great merit, the judges may award a first, second or third prize at their discretion.

The awards shall be ribbons: blue for first, red for second, white for third, and yellow for exhibits worthy of recognition where no other prize has been awarded. A first prize will count five points, a second three, a third one, and the yellow two and a half. The Tricolor counts ten points, and will be given by the judges to the best exhibit in the whole show—one for flowers, one for fruit, and one for vegetables.

There shall be three or more judges at all shows, and the committee shall endeavor to have at least one judge who is not a Club member.

Each exhibit must conform with the rules in the class form book.

Exhibits must be of more than ordinary standard and good quality to be entitled to award.

Exhibitors should comply with the rules or run the risk of having their exhibits disqualified.

All vegetables and fruits must be grown and canned by the exhibitor.

Scale of Points

The scale of points in counting also given, that each one might understand the judging, and was made out on the following percentage system:

Flowers

Size of blossom.....	40%
Perfection of shape.....	40%
Stem.....	10%
Foliage.....	10%

100%

(Continued on page 64)

FORBES' Dollar Market Basket



Vegetable Seed Collection

Don't depend on the street huckster for your summer vegetables. Have them *fresh* and *crisp* from your own garden for every-day use, with some to save for winter. And America must save more food this year than ever before—we've promised Belgium, and France, and England, and the other allied countries, that they shall not

suffer. So, our gardens must produce a large part of what the home folks need.

Forbes' Dollar Market Basket Collection

includes sorts the whole family will like, that grow readily, and yield freely. Send today for this collection.

One Packet Each of these Eighteen Varieties:

Beans, King of Earlies;
Wardwell's Wax;
Fordhook Bush Lima.
Beet, Detroit Dark Red;
Early Wonder.

Carrot, Coreless.
Cucumber, Forbes' Prolific
White Spine.
Lettuce, Champion of All;
Grand Rapids.

Onion, Yellow Globe Danvers;
Red Wethersfield.
Parsley, Moss Curled.
Radish, Scarlet Globe;
Scarlet Turnip White-Tip.

Spinach, Savoy-Leaved.
Swiss Chard.
Tomato, Matchless.
Turnip, Purple-Top White
Globe.

Sent Postpaid for One Dollar

Forbes' 1919 Catalogue—"Every Garden Requisite"—is full of helps for the vegetable and flower grower—seeds, tools, insecticides. Write today for your FREE copy.

ALEXANDER FORBES & CO., Seedsmen

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Burpee's Sweet Peas

The Sweet Pea during these few years of the twentieth century has grown steadily in popularity until today it is by far the most popular of all annual flowers. With each collection we include the Burpee Leaflet "How to Grow Sweet Peas."

Six Standard Spencers for 25c

The Standard Spencer Sweet Peas will make a sturdy growth, and if well watered will continue in bloom until late summer. This Standard Collection is a revelation of daintiness and beauty. It contains one packet each of the following:

Constance Hinton: A wonderful white; Elfrida Pearson: Pink tinted salmon; George Herbert: Rich rosy carmine; Irish Belle: Lilac, flushed pink; Mrs. Routzahn: Apricot suffused pink; King Manoel: A giant flowered maroon.

If purchased separately this Collection would cost 60c. This is the Burpee Standard Collection. It will be mailed to any address for 25c. Five Standard Collections (to separate addresses if desired) for \$1.00.

Fordhook Collection for 50c

The Fordhook Early Flowering Spencers enable you to have Sweet Peas in your garden two weeks earlier, and it is the Early Fordhook type that makes possible the growing of Sweet Peas in the South. If you want flowers earliest in the spring buy the Fordhook Collection listed below. It contains one packet each of the following:

Early King: Glowing rich crimson; Princess: Lavender suffused mauve; Sunburst: Cream flushed amber; Pink Beauty: Rosy pink on white; Empress: Deep rich rose pink; Mauve Beauty: A charming rose mauve.

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Burpee's Annual is considered the Leading American Seed Catalog. It contains a complete list of the best Vegetable and Flower Seeds. Burpee's Annual will be mailed to you free upon request. Write for your copy today.

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A Legion of Enthusiastic amateurs have made the growing of

Vegetables and Flowers

a success because they have followed the cultural advice given by experts in Dreer's Garden Book. 224 big pages, with over a thousand photographic illustrations.

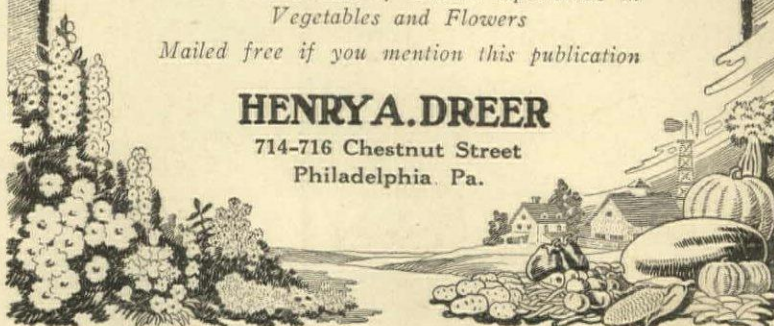
Dreer's Garden Book contains a list of practically everything worth growing in vegetables and flowers, and describes the worth-while novelties that will pay you for growing.

Four Color Plates of Dreer's Specialties in Vegetables and Flowers

Mailed free if you mention this publication

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The Largest Wall Paper
House in the World

Planning a Successful Garden Show

(Continued from page 62)

Vegetables	
General perfection.....	50%
Size	25%
Uniformity	25%
	100%

Fruit	
General perfection.....	50%
Size	20%
Color	10%
Flavor	20%
	100%

The care taken to provide for the just judging of all exhibits is evidenced by the classification of roses alone:

ROSES

Best vase of not more than six, not less than three. Named if possible

HYBRID PERPETUALS

- Class
1. White
 2. Pink
 3. Red
 4. Any color other than above
 5. Best specimen bloom
 6. Best collection of six or more specimen blooms.

Best vase of not less than six. Named if possible

HYBRID TEAS

- Class
7. White
 8. Yellow to bronze
 9. Pink
 10. Any color other than above
 11. Best specimen bloom
 12. Best collection of six or more specimen blooms.

Best vase of not less than six

TEAS

- Class
13. Yellow
 14. White
 15. Pink
 16. Red
 17. Best specimen bloom.

Best vase of not less than five, nor more than ten

MOSS

- Class
18. White
 19. Pink
 20. Crimson
 21. Best specimen bloom
 22. Best collection of six or more specimen blooms.

Most artistically arranged baskets of from six to twelve sprays, none more than 15" long

CLIMBING

- Class
23. Dorothy Perkins
 24. Crimson Rambler
 25. Any other climber.

POLYANTHA

- Class
26. Best exhibition bunch.

BRIAR

- Class
27. Best exhibition bunch.

MISCELLANEOUS

- Class
28. Best collection five or more specimen blooms, distinct classes, named varieties
 29. Best specimen bloom, classed and named, not already mentioned
 30. Best exhibition bunch of any or all of the foregoing classes.

The following classifications attracted many exhibitors:

DECORATIVE AND ARTISTIC CLASSES

- Class
58. Best table decoration of any specified classes
 59. Best grouping of iris, Japanese style
 60. Best table decoration of ox-eyed daisies and wood ferns.
 61. Best table decoration of flowering shrubs
 62. Best table decoration suitable for June wedding
 63. Best arrangement of garden flowers, one variety, for decorative effects
 64. Most artistic arrangement of wild flowers
 65. Most artistic arrangement

of flowers from bulbous plants

66. Most artistic arrangement of flowers and foliage one receptacle, confined one color, but not restricted to number shades of that color
67. Most artistic arrangement of garden flowers for luncheon table
68. Most artistic arrangement for porch decoration
69. Most artistic window box

A club member offered a pair of silver cups for the best table decoration; a well-known nurseryman a \$5. azalea for the best collection of iris and a popular florist a Japanese hand-painted bowl, filled with ferns, for the best perennial grown from seed. Members were required to furnish their own small tables for table decorations.

The vegetables for the September show were classed as follows:

All vegetables must be grown by exhibitor and arranged in containers before being sent to the Show

Class 76. Best collection of vegetables

77. Best head of lettuce
78. Best Romaine lettuce
79. Best quart lima beans
80. Best quart green beans
81. Best quart wax beans
82. Best six radishes, one variety
83. Best three cucumbers, one variety
84. Best three squash, all different varieties
85. Best three ears sugar corn named
86. Best egg-plant
87. Best six green peppers
88. Best six tomatoes, named varieties
89. Best exhibit vegetables ranged for effect
90. Best basket of roots: beets, potatoes, carrots, parsnips and turnips.
91. Best basket tomatoes and corn
92. Best four-quart basket of potatoes.

The fresh fruits and the canned fruits and vegetables were all classed just as carefully.

Staging the Exhibits

The day before the show members of the different committees went to the garden to pick up the flowers. The flowers were put in place in the main room and covered with green crepe paper, though it proved so perishable that there was no green cambric was provided and used over for future use. The stage was banked with graceful green and flowering shrubs, and tables placed for serving of refreshments. A long table at the right was covered with all kinds of garden accessories—tools, garden mats, bird sticks, garden and nature books, birds' suet baskets, cutting knives, metal-lined flower baskets, as well as garden smocks, aprons and hats. These goods were shown with the percentage of returning all unsold, and little profit. The Girl Pioneers and boys from our Public Schools each exhibited an attractive collection of flowers, almost all of which were besides many special orders being taken. Local nurserymen made interesting plays of unusual and special flowers and the Commissioner of Parks laid out the walk from the main door to the garden with a beautiful assortment of new crotons. One large table was filled

(Continued on page 66)

AN
EXTRA EARLY
DELICIOUS
WATERMELON

"General Pershing" Watermelon

The Leader of Them All

In Naming This Wonderful New Watermelon We Could Find No Name That Would More Appropriately Suggest Its True Leadership Than to Name it After the Greatest General the World Has Ever Known, That True-Hearted, Red-Blooded, 100 Percent American, General Pershing.

"GENERAL PERSHING" WATERMELON is without question the finest Watermelon, taken from every standpoint, ever developed. The productiveness is wonderful, producing more fine, large delicious melons, under the same conditions, than any other melon. It is the best to stand dry weather. Produces no culls. The vines resists insects. It is a long melon, well filled out at both ends. The eating quality is unequalled. The sparkling red flesh is as sweet as honey, fairly melts in your mouth. The flavor is delicious, sweet and satisfying. "Red to the Rind". It is entirely free from hard centers and stringiness, yet the flesh is very firm and compact. Color of rind a bright Pea Green.

Ripens much earlier than any other melon and will keep in good condition for a much longer time after picking. The rind will not sunburn and will keep in good condition for days in the Sun after becoming ripe, while all dark rind melons will blister on top. It is the best home melon as well as the best shipper.

Pkt. 25c, 1/4 Lb. 75c, 1/2 Lb. \$1.35,
Pound \$2.50 Postpaid

Bolgiano's New 1919 Seed Annual Shows the Four Branches of the Service—The Army, the Navy, the Nurse, the Producer of Food

All beautifully lithographed in colors. It also contains a full list of Bolgiano's "Big Crop" Seeds illustrated and fully described. It will wonderfully help you with your 1919 garden. We will be pleased to send you a copy if you write us.

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Occupation Address

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"After seeing your charming new little border shrub BOX-BARBERRY, I ordered several thousand for the Greek garden borders (Mr. Samuel Untermyer's estate Greystone)."—Albert Millard, Superintendent.

**A Distinct Novelty: Offered this Spring
for the First Time**

Box-Barberry is a dwarf, upright form of the familiar Berberis Thunbergii; it is perfectly hardy, thriving wherever Berberis Thunbergii grows. It does not carry wheat rust.

Box-Barberry lends itself most happily to low edgings for formal gardens, when set about four inches apart. It also makes a beautiful low hedge when set 6 to 8 inches apart. The foliage is light green, changing in autumn to dazzling red and yellow.

1 year, frame-grown	\$20.00 per 100	\$175.00 per 1,000
2 year, field-grown	30.00 per 100	250.00 per 1,000
3 year, field-grown	40.00 per 100	350.00 per 1,000

(50 at 100 rates, 250 at 1,000 rates.)

Available stock limited. Orders filled strictly in rotation received.

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Our Catalogue, now ready, lists a comprehensive assortment of choice Shade and Fruit-trees, Evergreens (including Taxus cuspidata type), Shrubs, Vines, Roses, Hardy Plants. Catalogue mailed the day your request is received.

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Interior Decorating

The REED SHOP, Inc.
581 Fifth Avenue
NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage

Planning a Successful Garden Show

(Continued from page 64)

with pretty clear glass bud vases, bought at a bargain and sold at a low price with the blossoms they contained. Especially interesting was the table presided over by "the little bee woman," who in addition to her attractive display of fancy china jars of strained honey, unique flower holders to be attached to the wall, and books on bees, showed also under glass a large hive of bees at work. Thus the variety of our exhibits proved one of the strong attractions.

The morning of the exhibition members began arriving early, as everything had to be staged by twelve o'clock (when the judges would begin their work) in order to get through before the opening of the doors to the public at two o'clock.

Every exhibit had to be tagged at the entry desks outside, with class number and name, but *without owner's name*, and registered before being passed inside to be staged. The groupings there were most artistic, and as soon as the judges finished each particular exhibit, and attached awards, the committee following fastened on cards showing name of exhibitor.

The jury consisted of the Club's qualified botanist, a local florist, a woman expert from a neighboring town. As they had no means of knowing whose exhibits they were judging, of course, even the most carping critic had to admit fairness.

Although the weather had been unfavorable, a surprisingly large quantity of flowers as well as vegetables shown. A big crowd filled the afternoon and evening and everyone was enthusiastic. Although the admission fee was only ten cents (kept in order to interest the general public) and the entire expenses of the show about \$140.00, the Club was able only to pay all expenses, but found with a small balance to the good, being having acquired certain properties which could be held over and kept available for future exhibitions.

Considerable work it was, of course, to plan and carry through successfully without a hitch; but nobody mind the time or labor in view of the fact that we had given our town its big flower and vegetable show, and encouraged people to try next time results even better and finer.



"Wakanoura," a landscape by Kano Tanyu

The Humorists and Landscapists of Japanese Painting

(Continued from page 39)

while in 1661 was born Korin, one of the brightest gems in the crown of Japanese art. Working alike on silk and on paper, executing many of his finest pictures in gold on lacquer, now painting flowers, now birds, now subjects like those of Matahei, he has had few equals anywhere in technical ability. Nor perhaps has there ever been a painter, producing so much as he, who has been attended so constantly by exquisite taste. It is interesting to recall that Korin was the elder brother of Kenzan Ogata, whom Japan regards as her best ceramicist; and it is said that, when Kenzan contrived to found a kiln of his own, having previously been always an employe of factories, he received generous aid in the project from his brother's purse.

A Chapter of Humorists

The last chapter in the history of Japanese art has a happy beginning, but a sad ending. Korin necessarily exerted a wide spell, which was felt in particular, or so at least it would seem, by the beautiful painter of birds and flowers, Okio; while in 1747 was born Mori Sosen, a lonely figure in artistic annals. For he gave himself almost exclusively, year after year, to the painting of monkeys, a consequence being that he acquired monkey as a nickname, the little boys shouting it after him in the streets of Osaka, where he lived. The comedians of the animal world,

monkeys have frequently in their the proverbial pensiveness of professional humorists in general, and Sosen's chief laurel that, again, he uttered this trait in his belated theme. He lived till 1821, at a date were painting Shiuhsio and Y both greatly influenced by Matsuo, while the woodcut masters pressing reaching their apogee, several of wrought occasionally with the best. Hokusai's paintings being fully equal to merit to his familiar prints.

Yeisen's Art

Contemporaneous with him was Yeisen, a rare landscapist, soon after whose death Yosai gained a wide celebrity, due not to his genre pictures than to the book both wrote and illustrated, "The Characters and Scholars of Japan." At this very time when talented artists were being produced on so lavish a scale, people far and near were beginning to inveigh fiercely against the old, despotic regime. And, when the sword was drawn in 1868, there were no measures, the Shogunate being laid down, all power wrested from the feudal lords, and a representative government with the Mikado as its head established. Unless for a few months, however, the Revolution did not really check the profuse output of painting, artists won renown at this period being chiefly landscape and flower painters.

(Continued on page 68)

CHINA AND GLASS



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Five Famous Decorative Dahlias Postpaid for \$2

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wine crimson
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brilliant scarlet

OR, if you will allow me to make my own selection, I will send you ten distinct, named varieties, all labelled and guaranteed, postpaid.

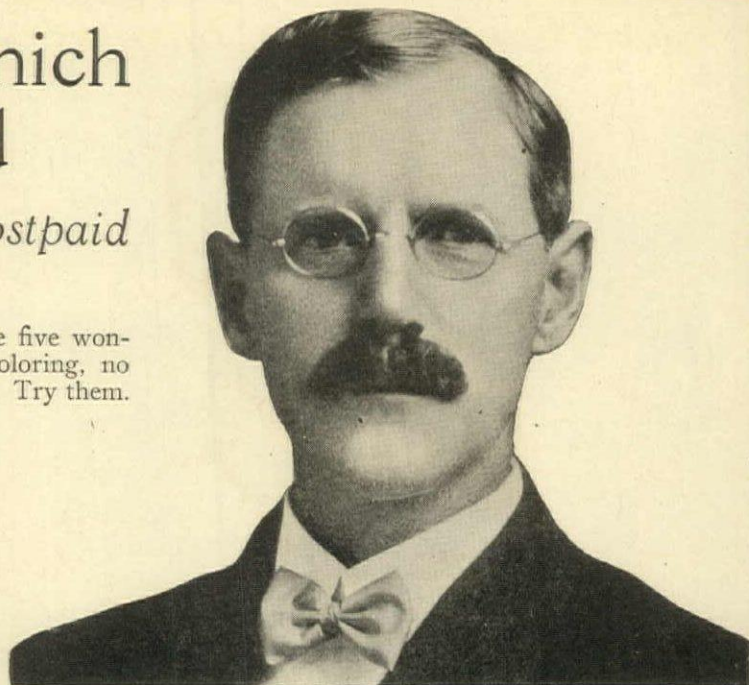
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THE DAHLIA KING

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Let Catalogue Visit You NOW

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J. K. ALEXANDER—"The Dahlia King"
425-435 CENTRAL ST. EAST BRIDGEWATER, MASS.



Make your garden a valuable asset

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Planet Jr. tools represent the highest type of farm and garden implements. They are so constructed that the most thorough cultivation is possible, and because of their scientific construction are easy to operate—they take the drudgery out of labor and give real pleasure in the care of a garden. Because of their practical design they are great savers of time—they enable you to cultivate in one-half to one-third the time required with ordinary tools.

Planet Jr Garden Tools

No. 25 Planet Jr. Combined Hill and Drill Seeder, Double and Single Wheel Hoe Cultivator and Plow sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage, and enables you to cultivate up to two acres a day all through the season. Straddles crops till 20 inches high, then works between them. A splendid combination for the family garden. The Wheel-Hoe attachments will be found invaluable throughout the cultivating season.

No. 17 Planet Jr. Single Wheel Hoe is an indispensable garden tool that will last a lifetime. A hand-machine whose durable construction enables a man, woman or boy to cultivate the garden in the easiest, quickest and best way. Has a pair of weedeers, three cultivating and plow—an outfit sufficient for most garden work. Will soon pay its cost in work done and in bigger and better crops.

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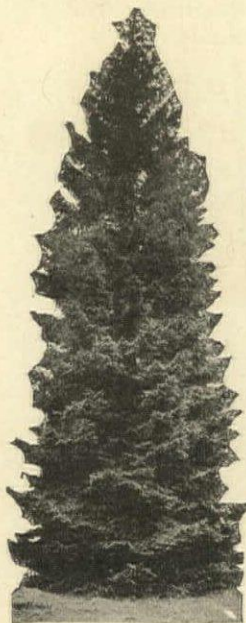
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"Prices as low as consistent with highest quality"

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Select your tint with care. Neutral colors and shades used upon the walls enable the furniture, rugs and hangings to express their personality. And, the finished room gives a sense of restfulness and well being that should be the key-note of every home.

Walls become *beautiful backgrounds* when covered with Liquid Velvet. Liquid Velvet is a flat toned wall finish that is hard as enamel. It is made in numerous colors and tints to meet every need. Economical because of its great spread and covering quality. Durable and washable—insuring perfect cleanliness.

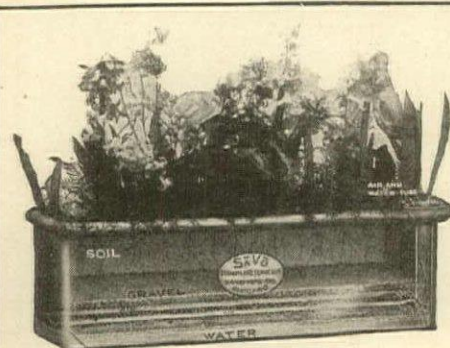
Let us send you our *new Liquid Velvet book*, with its many helpful suggestions—also the name of the nearest dealer from whom you can secure Liquid Velvet. Remember, our Service Department will aid you in solving your decorating problems.

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Manufacturers of the well-known
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The Humorists and Landscapists of Japanese Painting

(Continued from page 66)

painter; Tachibane Setsuen, who also chiefly painted flowers; and Kaburajai Untan, whose best pictures are studies of cocks and hens.

All these men, and quite a host of their generation, had grand technical dexterity, yet little more. They gave slight evidence of seeking to utter with the brush their own feelings, in their own way, being content to trade in the vision of their great predecessors; while shortly the beautiful landscapist, Nomura, showed an inclination to look to the Western schools as his exemplar.

Much has been said about the quick development of this bias with Japanese artists lately, much too about the Westernising of Japanese ways in general.

But the extent of the change has been greatly exaggerated, those who have patiated on it having mostly lived in Japan, only in Europeanized hotels moved in a consular or academic cot instead of blending with the people, cepting their mode of life.

The decline of Japanese art is only simply to the lack of strong individualities, the new freedom having failed to create such, even as the old tyrants failed to suppress them. Yet no doubt the blight is merely ephemeral, no doubt Japan will soon, once more, bring forth a group of splendid masters, thus giving a fresh significance and justice to the most poetic of her many names, Empire of the rising Sun.



Capo Di Monte Porcelains

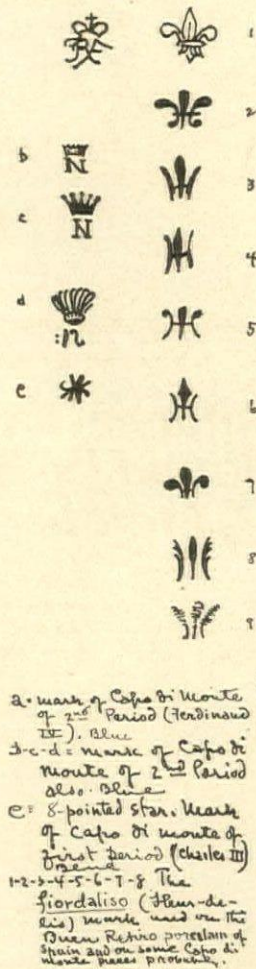
(Continued from page 27)

senza inventario" under Duke Antonio, while under Charles himself he had been "Primo dipintore di camera." Is it any wonder that, with all these qualifications, he should have been able to bring forth such perfect work at the King's pet porcelain palace?

Charles also had an eye to business; most monarchs have had. Like the French kings of a later period he was thoroughly interested in the sales from the royal enterprise. He inaugurated an annual porcelain fair in Naples—the fair of 1745 brought in nearly half a million gold ducats!—and there was a saying current in his day that the purchase of a goodly number of Capo di Monte pieces was a sure way to win the monarch's special favor. Charles' successor followed the same course. I do not believe Lord Nelson was seeking any such attention when he set foot in the Palace Park in 1798, for this is what he wrote about it: "I went to visit the magnificent manufacture of porcelain. After having admired all the beautiful things and as I had nearly spent all

the money I had with me, I saw the busts in porcelain of the entire royal family. Then when I wished to pay I was informed that the King had given order to deliver to me anything I wished gratis." I have never found out just what Lord Nelson carried away, and whether or not "the busts in porcelain of the entire royal family" were wished upon him or not as he emerged from the factory's one and single doorway.

In 1759 Charles succeeded to the throne of Spain and left that of Naples to his third son. He had no thought of deserting his hobby and carried along with him the best workmen from Capo di Monte. What Naples lost in quality Spain gained in the Spanish porcelain of Buen Retiro which Charles founded in his new kingdom.



Under Ferdinand and the regency, wares of Capo di Monte degenerated year after year. A new adopted, the FNF Crown and the N Crown, in blue. was known as the 2nd Period of Capo di Monte. Extreme coco forms appeared. The works were re-established after Charles' departure, first at tici and then brought again to Naples. Windsor Castle, in land, there is a Capo di Monte dinner service which the King of Naples presented to George III in 1787. On 18, 1818, the manufactory of the old ceased under royal patronage and the D factory is said to have acquired the molds of the Capo di Monte pieces. For a while before this Capo di Monte continued as a private enterprise, but with the advent of the Partisan Republic and the political crisis the complete end of the ware had come about. Ferdinand had established an Accademia del Nudo in Naples the year 1898 and copies of ancient sculpture were then

duced. The Capo di Monte figures are very lovely and fine examples of this genre to be treasured. even the other objects in Capo di Monte of the late period do not, a number of them, deserve the neglect have received, partly I think, because so many writers of handbooks on ceramics pass slightly over them, or as they are of little interest or value. True it is that much of this 18th Period Capo di Monte was but an imitation of Sevres, decoration and all even here there were lovely pieces for me my little cut that has the N is not Napoleon's came to be involved with as much interest as though it been, for, there in the little cabinet reminds me of the Naples I know love, and that brings it nearer to heart than the Bonaparte ever could



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Irises

many novelties of my own rais-
ing (awarded the Panama-Paci-
fic Gold Medal).

The Bedroom for Middle Age

(Continued from page 46)

derived from dulled, grayed tones, accents of color in the hangings, the upholstery, the books, the lamps and the flowers. A fire crackling on the hearth, a tea kettle capable of singing!

There is always an irony in endeavoring to grow older gracefully in an inconsequently youthful setting. Looking at herself in the mirror day after day against an inharmonious background is enough to take away any woman's self-conceit. The wrong setting can make her hair look wispy and drab, her eyes faded, her skin gray. It can make her look fat or too thin. . . . But in a room that has grown by degrees, answering the claim of individuality, grown so gradually that not one thing in it has overshadowed the rest, so that the scheme seems to melt together in the most wonderful sort of way, this same wispy woman will be transformed, because she is the factor around which the whole room is built,—all the tones, the shadows, the lights in the right places,—all these things are there to give the right value to her.

Seeing her standing in her room, you will admire her. Looking at herself in the mirror above her dresser, against the background of her room, she can always see the possibilities of charm and beauty in herself, and can make the most of them: it will become easy because she is in her right environment—a becoming room. And when she finds herself in other settings, other rooms, she will know that she has done well by the admiring glances of her friends. Against her own background she has made herself what she ought to be, and she will find that she remains that no matter where she goes.

A Mulberry Room

One of the most successful middle-aged bedrooms I have seen had mulberry for the leading color note. Tucked way back in a becoming corner of its owner's mind was an indistinct aura of lavender which proved a guiding star in the selection of just the right hangings. Against the cream yellow background of this printed linen loom vague spreading mulberry trees, with an occasional squat Jap boy absorbed in gorging some greenish blue peacocks with the roses necessary to complete a satisfactory color scheme. No posies, bow knots and lacy effects about this cretonne, but a calm strength and vigor that well carries out the spirit of the ivory furniture which, in finish and design, leaves nothing for the heart to desire.

The very old ivory tone of this suite is enhanced by the dullness of the finish, a truly wonderful one that will respond to honest soap and water, and is practically scar-proof. And there is a

certain weighty precision in the proportion and details of each piece that is even reminiscent of the indigent aspect of some of the more far ivory furniture.

The turned bedposts have dignity and yet the bed is anything but formal in spirit. And there is an almost equal beauty in the side panels of the dresser, with their vertical wainscot effect. The mirrors, too, are beautiful, proportioned and have a distinctive decorative quality.

The Furniture and Lights

Given such furniture and hangings, the rest of the room grew apacely. The walls were kept perfectly plain, were toned a pale gray-putty color, the woodwork was done in ivory to match the furniture. A most delightful grayish gray, or grayish green Wilton was found, picked out with a dark color. An overstuffed chair was holstered in a striped linen repeating colors of the figured hangings, mulberry, peacock, and a soft buff. A scalloped unbleached muslin curtain pane was enhanced by a bolster of this same striped linen; and the curtains were made of a sheer handkerchief linen, ornamented at the bottom by two rows of wide hemstitching, run in above a four-inch hem. Tucked back of the overcurtains were soft orange crinkled silk crepe curtains for use at night, instead of hackneyed roller shade.

So much depends upon the lighting of a room, and these were particularly satisfactory. Hanging on a peacock cord in front of the dresser, the silk shade was rendered more effective by a scalloped flounce banding of striped linen, and pipings of mulberry. The lining of thin white, stretched across the bottom to break the glare of the electric bulbs, created a beautiful light by which to dress. The sconces were supplied with shield shades of mulberry. And the gold Jap boy proudly held aloft a shade of ender and black. Peacock bowls, yellow jars, and many cushions of varying tones of mulberry complete the room of joyful individuality that I believe the lady who lives there is forgetting to grow old. I am walking on tiptoe to see. And I am thinking of mulberry myself!

Blue and Brown Rooms

Or else blue. For this charming, quite inexpensive furniture can be obtained in any color, I am told. I have been dreaming of another scheme which depends very definitely on furniture of that delightful blue. The same cretonne with a

(Continued on page 72)



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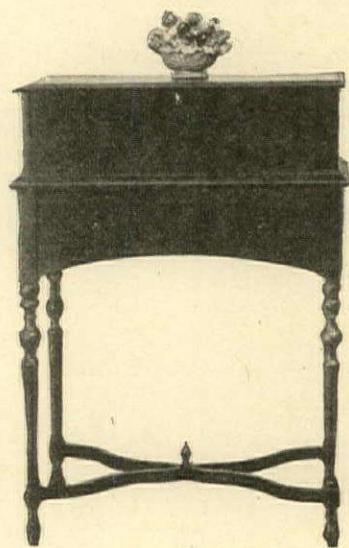
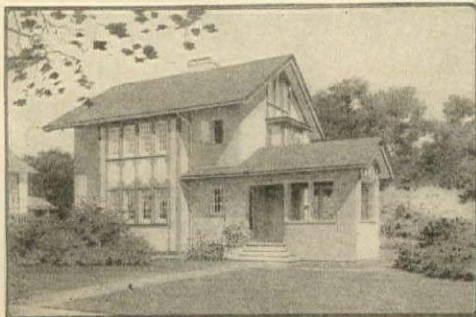
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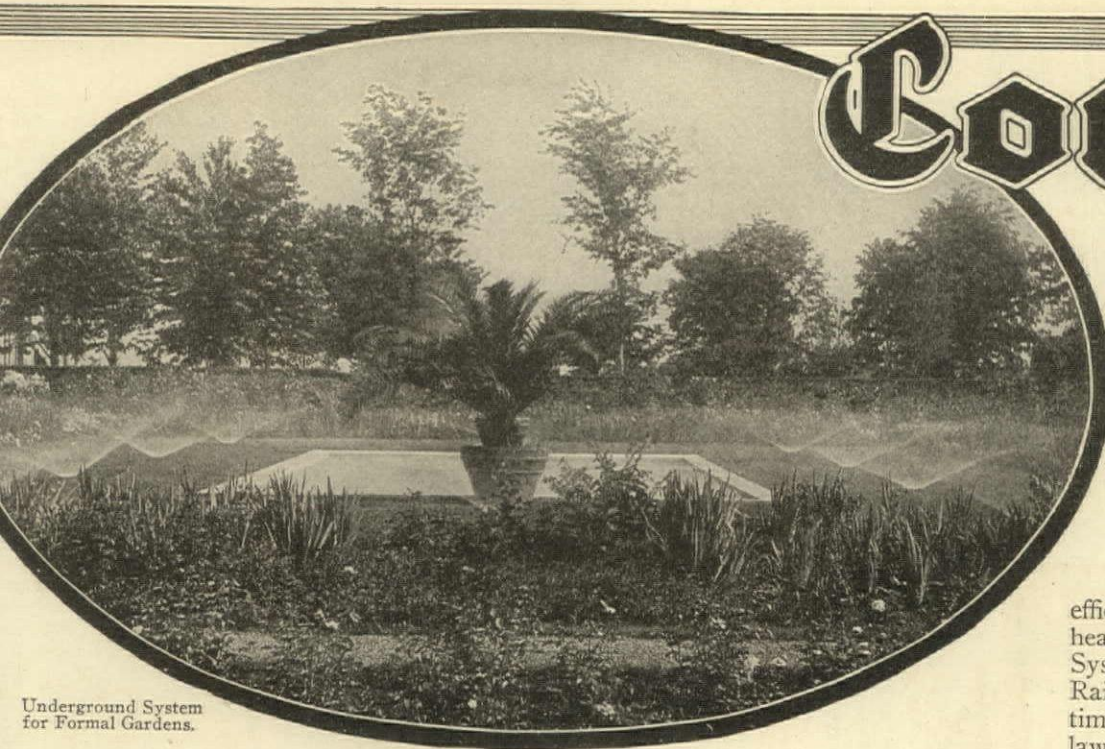
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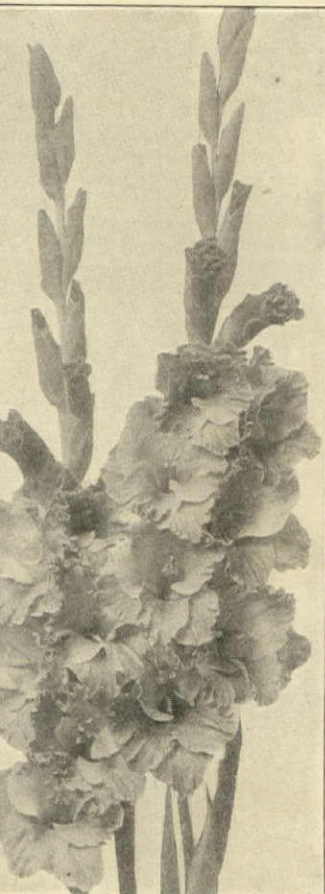
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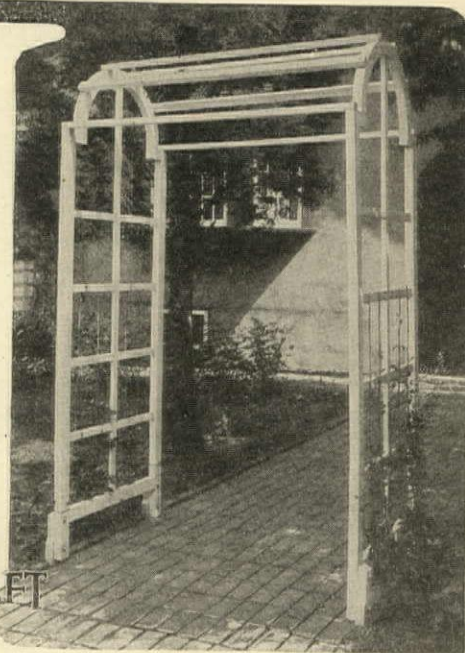
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The Bedroom for Middle Age

(Continued from page 70)

trees, and some old rose and peacock; the same striped linen varied in color to old rose and peacock and black, would be just the thing this blue furniture would need, set up against walls of ivory. With a carpet of dark putty, and draw curtains of dull gold, the lamp shades and pillows might repeat the rich old rose of the linen with great effect.

And for those who prefer the more conventional furniture of brown, there is that to be had also, in the same chromewald finish, with the same delightful possibility of a soap and water scrub. The antique finish has a great-grandfatherly flavor quite in demand

these days, and the room could be developed on a line with the schemes. . . . Ivory walls, a v gray carpet, peacock and mustard in the hangings, at least one helio lampshade, with brilliant other notes in the pillows, books, bowls, so on.

But these rooms of character! one has been introduced to their lights, how anaemic appear the and blues of our childhood. The is growing richer and fuller. The has suffered. And this access of str cannot help but be reflected in our sire to be surrounded by interpo possessions of true dignity and be

Heraldry as a Decorative Accessory

(Continued from page 48)

commended, and still do strongly commend, the decorative use of heraldry. First is the concentration and completeness of an heraldic device as an independent and detached design, its simplicity, its incisive, clear-cut character, its usually conventionalized and symbolic motifs. This qualification fits it to serve either as a decorative climax, a center or culmination for a surrounding and supporting body of ornamental detail, or else, in quite the opposite capacity, as an isolated spot of concentrated enrichment on a perfectly plain background. In the second place, it is decoratively attractive when the devices are duly blazoned in their proper colors because of the fresh, bold tones and vigorous contrasts of the tinctures, the likes of which we are often not courageous enough to employ otherwise.

The fixed architectural background of a room provides the most numerous opportunities for the effective utilization of heraldry. Here it may be successfully employed as a decoration in carved wood or stone, either with or without the addition of color; in glass, either with leading and monochrome painting or with full colors; in cast iron items, such as firebacks, or in sundry wrought iron details which may also have the addition of color and gilding; in tiles of various descriptions and

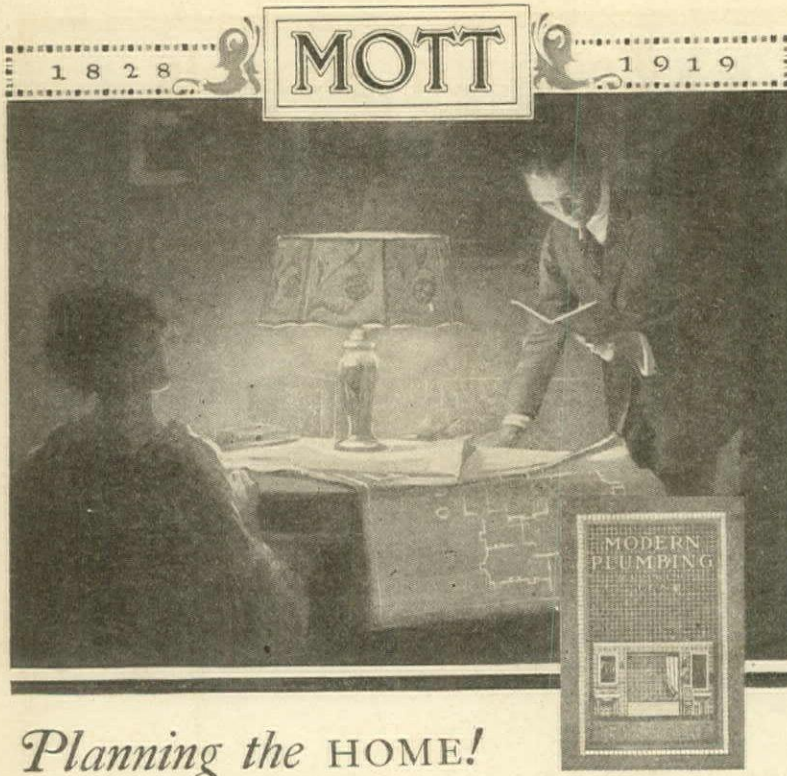
coloring; and, finally, in painting applied to flat surfaces of plaster or walls and ceilings, or flat woodwork paneling and ceilings.

One of the accompanying illustrations shows a representative instance in heraldic bearings, carved in stone, appropriately used as the central feature of a chimney-piece decoration. It be noted that when armorial bearings are to be painted on wood or plaster the surface being either flat or molded—if the tinctures appear too vivid to accord with the surrounding their effect may be appreciably softened without materially changing the by using distemper colors.

Regarding heraldry in the windows of houses it is worth while to call attention to the purely secular small cartoons meant to be set in a surround of clear glass in leaded casements. These were executed either in color, monochrome and heraldic motifs generally played a conspicuous part in their composition. The old practice is being admirably followed by modern glass painters. As spots of either or design, their effect is full of interest. Nearly related to the use of heraldry in windows, and exceedingly appropriate, is the incorporation of certain old Italian, English, French and printers' marks or badges in casements.



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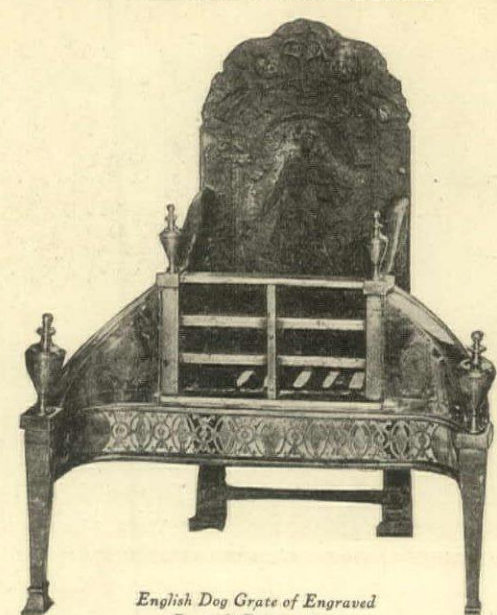
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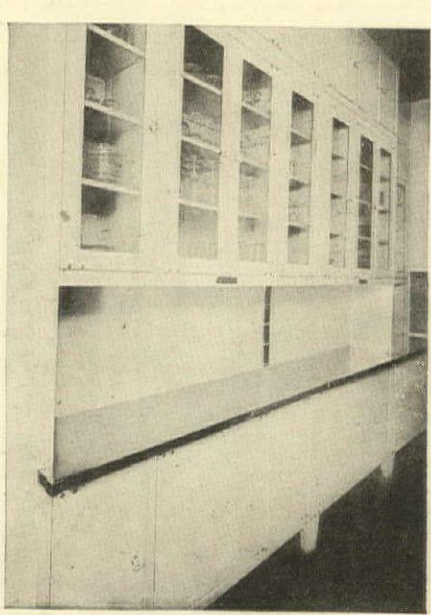



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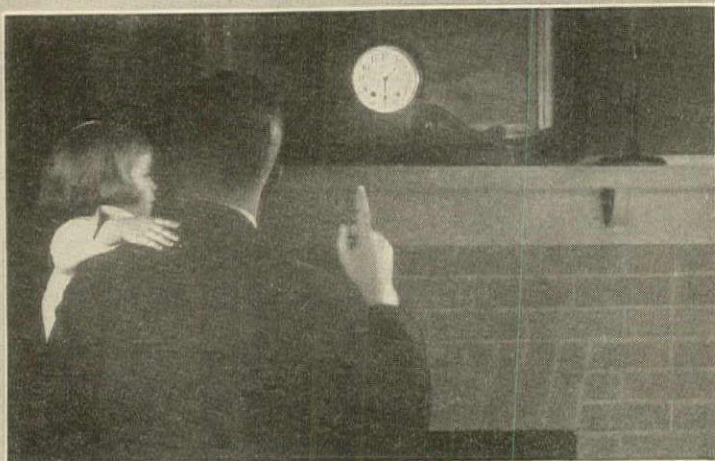
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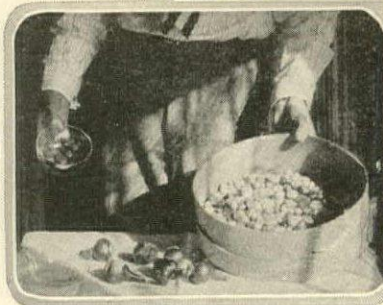
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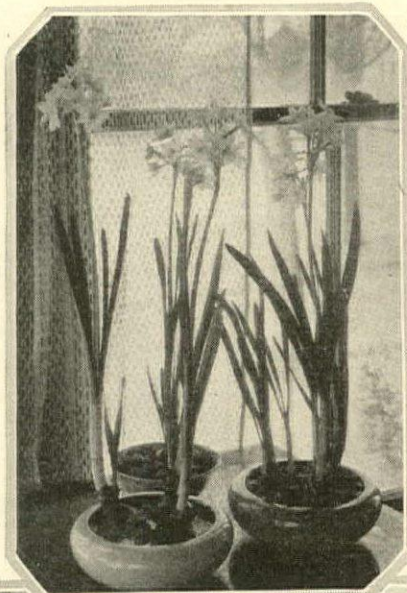
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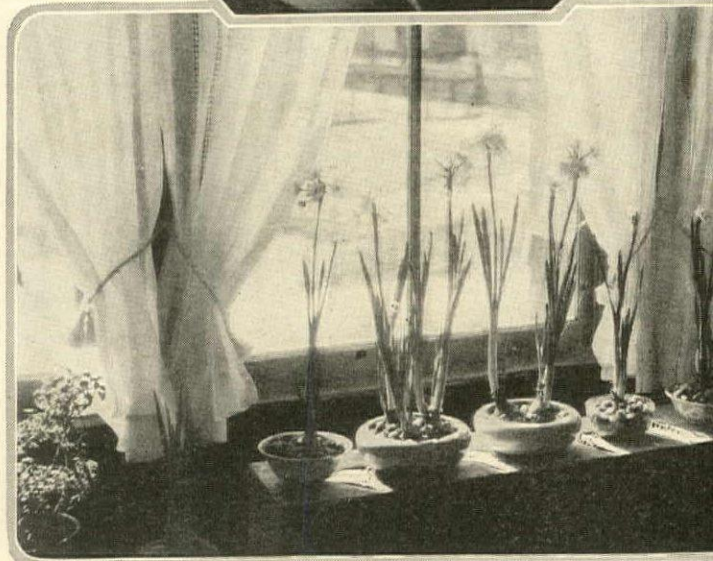
Window gardening of this sort is extremely simple. Clean pebbles, water, bulbs and suitable containers for them—these are the essentials.

THE PEBBLE BULB GARDEN

Photographs by William C. McCollom



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white n
is one
best pla
the p
gar



A warm, sunny window is needed to bring the flowers to full perfection. The bulbs may be brought into blossom in late winter.



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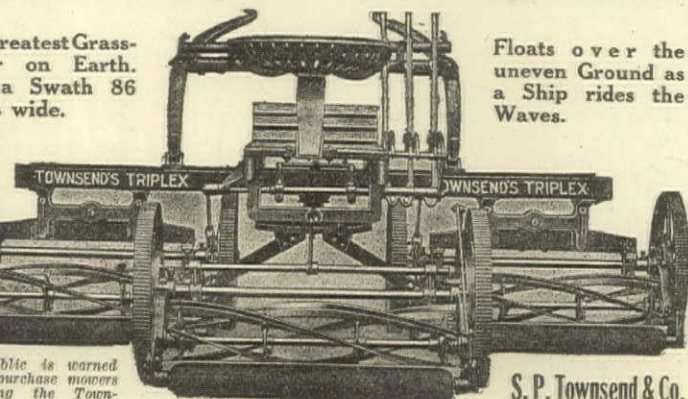
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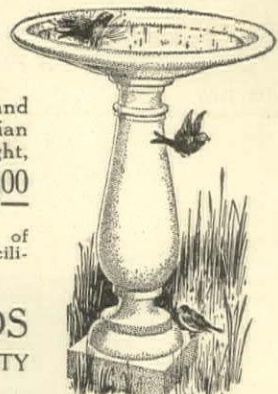
A Bird Bath

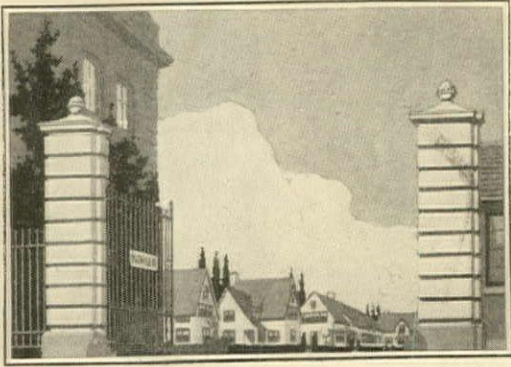
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The Draping of the Four-Poster

LEE PORTER

THE choice of material for draping a four-poster bed will depend upon what has been used in the room for hangings and furniture coverings, as well as the style of the bed itself.

This can be either plain goods or material like the curtains. If possible, it is better to choose figured goods, the exception being where the bedspread has been made of the same curtain fabric, in which case the head curtain should be plain.

Many of the early beds were decorated with curtains at the foot, as well as head, to protect the sleeper against drafts. When the dressing was white it gave the charm of cleanliness that is so dear to every New England housewife.

White curtains are often trimmed with knit fringe, the making of which was a favorite pastime in many a new England family, more especially when preparing the wedding outfit for one of the daughters. This was made not only in different patterns but widths that it might fit the various ways of draping the bed.

The bedstead with low posts is less frequently found. For this type can be made an arched canopy or tester, finished with a valance.

Many people would find any cloth over the top of the bed oppressive. To such as these let it be suggested that a canopy of hand-made net finished with an open fringe may be used. Should the lace heading be objectionable it can easily be dispensed with, without spoiling the effect.

The bottom should be draped with a valance that extends from the side rails to the floor. These should match the counterpane or the long curtains in color. White can be used even if the curtains are colored. The prevailing fashion in many of the earliest beds was to use hangings of

chintz, which were very gaily and repeated in the valance.

There are many ways of this valance around the bottom of the four-poster. It must be remembered that our forefathers were unable to chase wire-woven springs, being obliged to use rope woven in and out of a frame, or a canvas which they fastened with stout rope. This fact calls for a valance to be fastened to the top of the bed. Now with the modern style of firmly placed and well-boxed springs, the best method is to flounce to a sheet, spreading the spring and mattress. It is an easy matter to take this off, and all that we may launder it.

Time was not so precious as it is now, nor so varied in our grand time as they are today. This is for the quantities of hand-made spreads and patch work quilts so fashionable.

Tufted quilts were all the rage in the period. They chose for their different patterns, with the same. These within the last few years have come very valuable, the best bringing as high as \$35.00 or more according to size and amount of work worked out.



The curved canopy or tester is generally covered and a draped valance



Little side curtains add considerable to the finish of the draped four-



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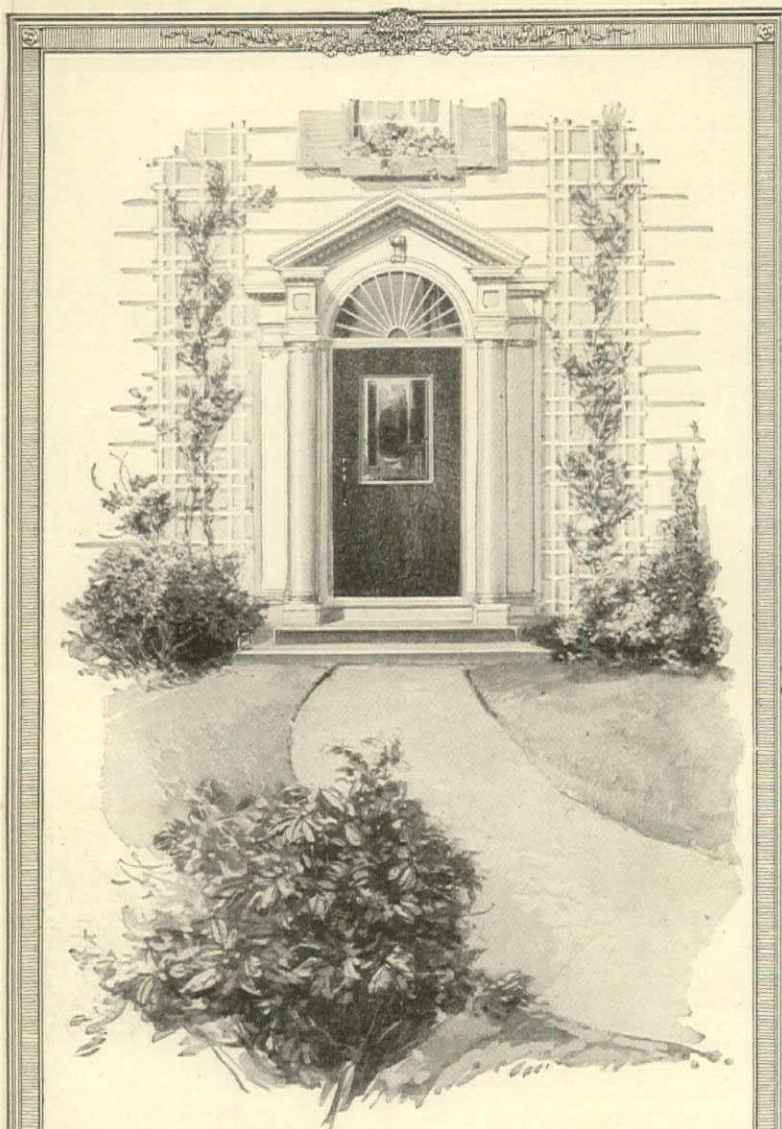
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Every Morgan Door has
this mark on the top rail



Probably the neighbors will be glad to take any surplus crops you may grow



Spinach requires plenty of in which to develop as full it should

Starting the Garden

(Continued from page 41)

with the fresh manure and the sides of the frame banked up to remove the necessity of building any framework to hold the manure. The frame may be placed on top of the manure and filled with about 4" of earth, and when firmed and smoothed over it will be ready for sowing.

The one big factor when preparing hotbeds is the heating value of the manure. Only fresh horse manure should be used, and only that from animals that are grain fed; there is little heating value in the manure if the animals are feed on roots, hay and other soft feed. The manure for a hotbed should be well moistened when it is placed in the frame, and if well firmed by constant tramping during the filling it will hold its heat considerably longer.

After the soil has been thoroughly warmed the seeds can be sown, either scattered in small beds divided by sticks or in separate rows. The frame should never be filled unless additional frames are available for the young plants when they require transplanting. When limited to one frame it is best to sow but a small

piece, leaving the balance of the frame for transplanting.

What to Sow Now

There is a strong tendency part of the great annual crop gardeners to start with too much enthusiasm. We must temper our enthusiasm with good judgment, else ultimately we shall be brought face to face with the fact that our possessions own a whole lot of March faith will not the rain fall at the psychological moment in July; figuring how easy grow one hundred tomato plants be very good, but estimating on twenty-five perfect plants produce fruit than one hundred ordinary better. This is not written to anyone, but merely to bring point that gardens are planned ishly in March and far too early in July. Is it because we over thing at the beginning, and when adversity comes to us we quit? sands of these promising spring have shot their bolt by mid

(Continued on page 80)



Egg-plants are very productive and should be included in the garden



The pepper is another plant yields well and is in popular demand

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IRON FENCE AND ENTRANCE
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and to be any amount freer from weed
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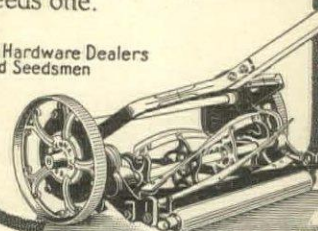
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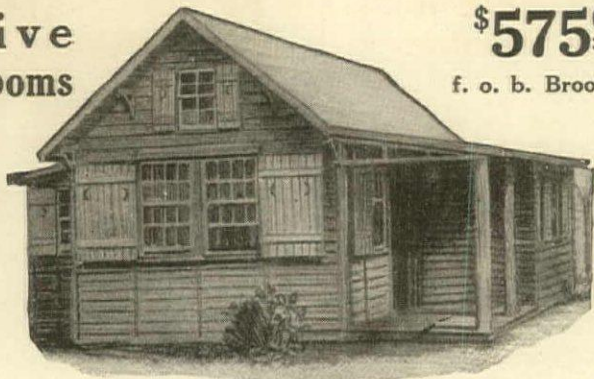
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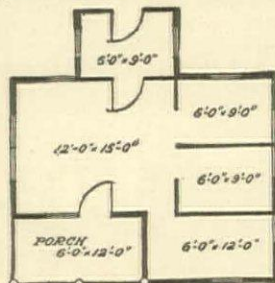
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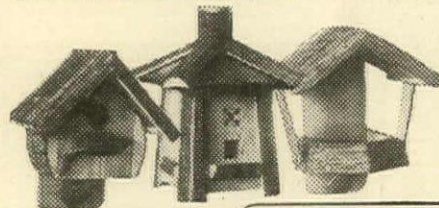
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CRESCENT COMPANY
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Toms River, New Jersey



ANNIVERSARY CUT

Starting the Garden

(Continued from page 78)

and I believe that one of the causes is planning a larger garden than you intend to care for. Twenty-five or thirty plants of tomatoes are all that any small home garden will require. Fifty seeds should assure this number of plants, so why bother with a hundred? Concentrate on the twenty-five idea with the intention of having them perfect.

Peppers and egg-plant can be sown now. If you will allow for two perfect plants of each for every member of your household you will have a surplus crop for your lazy neighbors who have no garden. Early celery must also be sown now. Figure out how many heads of celery you can use between August and November, when the late crop will be ready for use, and raise that number of plants.

The sowing of early cabbage and cauliflower is also timely now. Cabbage will split in the hot days of summer, so there is no sense in raising any more than you can use up to and inclusive of July. The same applies to spring cauliflower. In the fall large plantings of these crops are advisable, as they keep well; but for spring use figure out your requirements and make your garden fit your needs.

Lettuce, while appreciated in liberal quantities, must be sown frequently as it does not remain in perfect condition for any considerable time. With all crops of this kind that mature and quickly pass the useful stage the secret of success is small sowings at frequent intervals. About fifty plants started now and the same quantity three or four weeks hence will give liberal quantities for the average garden.

Onions are improved by early starting. The young plants are handled the same as other vegetable seedlings. The advantage gained by early sowing is the increased size, onions weighing a pound or more being very common as a result. Another distinct gain is that when they are planted out they are large enough to be practically immune from attacks of the onion maggot.

Where the space is available there are other vegetables that can be started now advantageously. In every case, however, it simply means the starting of enough to afford us early vegetables until the outside sowings are ready, as there is no advantage other than their early maturity. Beets, carrots, kohlrabi and parsley come under this heading.

Manure Values

The name manure is usually applied to any substance supplied to the soil to increase productiveness, or to improve the physical character of the

ground and to stimulate growth in indirect way. By direct contact the roots of the plants, certain manure by virtue of their chemical make-up the gases they release when decomposing, create a thrifty and well balanced growth. These are termed bulk manures and consist of the droppings of various animals mixed with bedding materials. They are unquestionably the best means of restoring to the soil the elements that growing plants take up.

Bulk manures vary in value, some being higher in food value than others. They are generally used in the same manner, simply regulating the quantity according to the food value of the manure used. According to their chemical analysis they range as follows: sheep, fowl, cow and horse. While the value of bedding contained in horse and manure reduces its chemical content, it does not decrease its value but is beneficial. For all garden work, therefore, the order of value is: cow, horse, sheep and fowl.

Seaweed is used in some localities where it is available. Its principal value is as a moisture retainer, as raw seaweed contains very little fertilizing value. When dried and burned, however, it is rich in soda and is valuable. Manures of all kinds make an excellent food; they disintegrate quickly and are soon assimilated by the roots. Mushroom spawn and various fish worthle food are used considerably at some locations. These may be ploughed under and form a well balanced manure for all kinds of crops. They are high in chemical content and release their gases freely. They must not be used in large quantities or they are liable to burn the roots.

Leaf mold, garden refuse, garbage, any form of decayed vegetation, among the very best soil builders. They improve the character of the soil, encourage rooting. They are not rich in plant food as the bulk manures or fish fertilizers and may be used freely. Cover crops, too, come under this heading, and the progress made in the use of these in the last few years reflects their true value.

Concentrated fertilizers of various kinds are made from bone, blood, sodium nitrate and other strong chemical elements. They are for the most part strong and are used sparingly in the form of an invigorator or as a complete fertilizer. Some of these fertilizers are not well balanced and should not be used to the exclusion of other fertilizing mediums or they endanger the health and normal development of the plants.




Cane and Bush Fruits for the Kitchen Garden

(Continued from page 40)

from which the new growth will start. After the bearing season is over all the old canes should be removed to give room for the developing new ones, which will bear the following season. Currants and gooseberries need very little pruning, the best plan being to

cut off at the ground line very early each spring a few of the oldest shoots. The small fruit garden cannot be expected to produce a crop the season it is planted, but the following year's yield will be worth while, and thereafter that you can expect full re-



At the Turn of the Faucet Running Water

The one city convenience that changes your country house into a modern home is running water—at the turn of the faucet. You can have an abundant supply with a

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WATER SUPPLY SYSTEMS

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Canvas Roofing should be used. It will not leak, buckle, crack, stretch, peel or rot.

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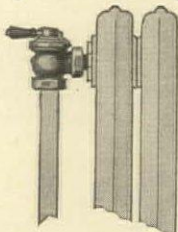
Turn the steam on and here is what often happens in the radiator

1
Steam gives up its heat. Water drops to the bottom of the radiator.

2
This accumulated water and air retard flow of steam into the radiator.

3
Radiator pounds and knocks. Valves leak. Radiator is part hot, part cold.

In Dunham Heating Service you will find relief from these heating troubles



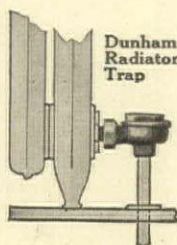
Dunham Packless Radiator Valve

Steam is like anything else; when it runs up against a stone wall it stops work. The stone wall in this case is the water and air that accumulate. A properly designed heating system keeps the radiators and piping free from these obstructions, permits the circulation of the steam, and gives more heating comfort per ton of coal.

Dunham Heating Service will give you this kind of a system for a home, apartment house, factory or office building. It uses any standard type of boiler and radiator, designs the proper system of piping, and fits each radiator with the Dunham Packless Radiator Valve and the Dunham Radiator Trap—two devices that stop heating troubles and heat-waste right where they would occur in less efficient systems.

The Dunham Radiator Valve regulates the flow of steam into the radiator, is really packless, cannot leak and is placed at the top of the radiator. At the bottom is the Dunham Trap which automatically removes the trouble-making air and water and lets the entire radiator get hot *noiselessly*.

Leading architects everywhere recommend Dunham Heating Service which provides inspection for every installation to insure continual satisfaction. The complete Dunham story is worth sending for. Write for it today.



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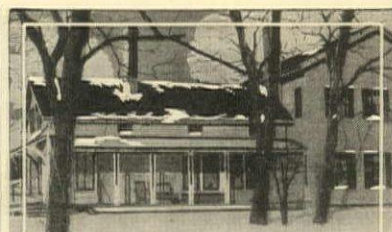
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ATTACHED to hose with ordinary water pressure, you can automatically and *Faultlessly* irrigate an area as wide as length of machine and up to 30 ft. long, on either or both sides. Only device of its type—indispensable for your lawn or garden. Light and portable. Expressed anywhere on receipt of price. Money back if not satisfactory. 5 ft., \$10.00; 10 ft., \$18.00; 15 ft., \$25.00, F.O.B. Factory. **CAMPBELL IRRIGATION CO.** Woodbury, N. J.
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For the Breakfast Extraordinary

from the snow-covered Wisconsin fields to those who prize good food.

More than thirty years ago the neighbors came through the drifts to the Jones homestead to get it.

And today Jones Dairy Farm Sausage is the same as it was then—a sausage made by a treasured New England recipe from choice young pork and home grown spices.

Ask your grocer or market man about it—and ask him about the Jones Farm Hams and Bacon in anticipation of Easter's special spread.

There is the pure, open-kettle Lard, too, of the same Jones selected quality.

If your dealer cannot provide you, write to us at the farm.

The Jones Dairy Farm Products come in net weight packages of perfect freshness and all-time purity.

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Genuine Antique Single or in pairs

Rare Designs in Antique Knockers

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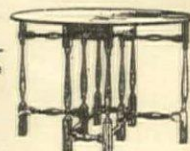
Bradford Rocker



Bradford Chair

COLONIAL REPRODUCTIONS

May be chosen either for the entire furnishing or here and there a well selected piece to harmonize with the surrounding interior. The Leavens way of allowing the purchaser to specify the color, finish or decoration has made many satisfied customers. This, of course, is in addition to the large assortment of designs and styles always carried in stock. Shipments carefully made, insuring safe delivery. Send for complete catalog, over 200 illustrations and color chart.



Dexter Table

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MANUFACTURERS
32 Canal St. BOSTON, MASS.

WAGNER FLOWERS

are vigorous, certain, full blooming—they never disappoint you.

There is available an exceptional variety of hardy plants, roses and bedding plants that will bloom the same season they are planted. You need not wait two or three years for a beautiful yard.

Wagner stocks include every kind of bulb, root, shrub and evergreen that you are likely to need. These are nurtured with great care to assure unusual vigor and successful growth. Plant them according to Wagner directions and there will be no question of results.

WAGNER LANDSCAPE SERVICE

places at your disposal the experience and skill of creative gardeners—men who can suggest novel and delightful effects, who know how to get the most in beauty from the spaces available.

They will carry out ideas you already have if you prefer. They can tell you whether and to what extent your plans are practical, and suggest additions in keeping with the spirit of the scheme. They will help you take advantage of every special condition of soil, location and surroundings. They will see that your planting is done properly.

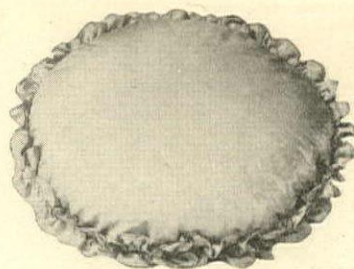
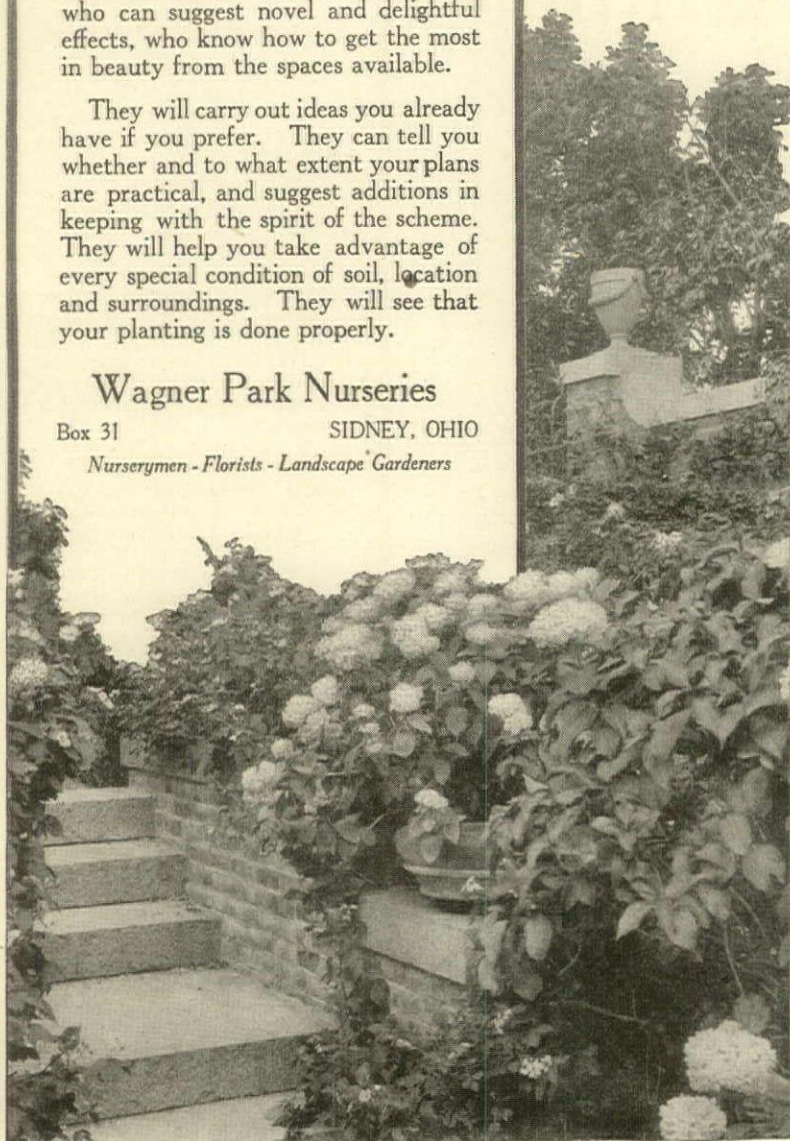
Wagner Park Nurseries

Box 31 SIDNEY, OHIO
Nurserymen - Florists - Landscape Gardeners

Wagner's New Free Catalog No. 121

tells how, when and what to plant. You are sure of garden beauty when you follow the simple directions. Lists roses, bulbs, hardy perennials, shrubs, vines, evergreens, hedges and ornamental trees.

Every lover of flowers should have it. Write now.



A third year cushion in green and with mulberry and blue scalloped ruffle

The Third Year Living Room

(Continued from page 36)

piece. The frame is of dull gold and the sunk molding of the blue green antiqued and made especially to fit in with the dimensions of the chimney breast. The frame is of unusual shape. The rooms have started now to be quite handsome and still we have spent very little, as the painting in a size to fit the mantel breast costs \$115, and there are a variety of old masters which can be copied, if one does not care for the little bird on the tree branch.

The third year the couch is drawn up before the fireplace and gets its permanent covering of striped mulberry velvet, because while the sateen is still good, we want to have the room more elegant. On it are put two large taffeta cushions, one in sage green and one in reddish orange, a tone to brighten up the mulberry, costing \$16 a piece.

The new chair to be added matches the sofa but is covered in striped upholstery material in mulberry. It sets off the velvet of the sofa. The chair costs \$60 and takes five yards of \$5 material.

The sewed up carpeting is replaced by a thick rich chenille rug in a darker tone than the carpet as the room has become more rich and therefore needs the deeper color on the floor. The rug costs \$144. The expense this year with the exception of the one chair and the sofa cushions goes into the rug, the hangings and the couch upholstery. The wicker chair goes with the curtains upstairs into a guest room, or if the curtains are worn out, the wicker chair goes out to the porch.

The windows now are ready for their permanent treatment. For overcurtains we use a rich mulberry 50" damask at \$9.75 a yard. The pattern is striking and the whole room is now keyed to mulberry, instead of blue green as we

started. This is done by the selection of a chintz, in the first year, that contains two favorite colors. It takes eight yards for the curtains and one and half yards for the valances, costing \$96.33, and the making and lining, including fringe on the valance, will cost \$38.

For under curtains we will use a champagne silk gauze. It throws a mellow light through the room, tones in with the damask. It will take eight and two-thirds yards at \$3 a yard.

The room as it now stands will elude the criticism of the most censorious law and the bride has "the proper background," as we decorators say, for personality as a woman of society.

The following tables show the expenditures year by year for three years. Of course, this furnishing can extend over a much longer period. The costs are based on the current prices and articles selected are such as will be permanent, long-wearing and a constant source of satisfaction.

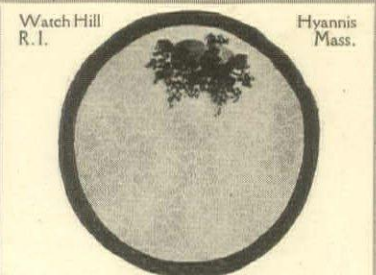
First Year

Carpet—16 yds. @ \$4.00 plus sewing and binding.....	\$70
Chintz curtains—8 yds. @ \$1.90 and 1 1/4 yds. taffeta, plus making \$10	20
Scrim curtains	13
Couch—\$105 plus 10 yds. sateen @ \$1.80 plus two cushions...	13
Couch table	1
Lamp and shade for couch table	1
Long table	9
Desk set	2
Straight chair	2
Wicker chair	2
Wrought iron standing lamp and shade	3

(Continued on page 84)



For first year an Italian couch table, \$18.50. Wrought iron standing lamp and shade, \$31.50



Watch Hill R. I. Hyannis Mass.

The Latest Fad Enamel Cloth Doily Sets

Set No. 1 consists of round, 22-inch centre and six doilies each, ten and seven inches. Set No. 2—Square 22-inch centre and six oblong doilies 12 x 16 inches. Colors, yellow, gray, or oyster white ground, fruit decoration, and borders of harmonizing or contrasting shades. Price each set \$12.00. Set No. 3—Same size and shape as No. 1, stenciled borders only, similar shades to decorated sets \$8.00. *Sets may have more pieces, or less, at proportionate rates.*
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 18 East 46th St. (opp. Ritz-Carlton) New York
 Vanderbilt Summer Shops: Hyannis, Mass.
 1458 and Watch Hill, R. I.

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You don't have to unscrew light bulbs to use electric appliances. The



BENJAMIN TWO-WAY PLUG

Gives two outlets to any socket. Doubles its service. **At your dealer's**
3 FOR \$3.50
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Importer Objects of Art, Curios, Rare Old Crystals and Sheffield Plate, Period Furniture—Faithful Ancient copies.

IN ANTICIPATION
 of moving into larger quarters on April first, where all my stock will be housed under one roof, I am able to present an unusual opportunity to my patrons to purchase articles at a great saving upon previous prices.

242 Fifth Ave. 11 East 48th St.
 near W. 28th St., N.Y. near Fifth Ave.
 Daniel Adams, Mgr. R. H. Kingsbury, Mgr.



SEVUL SERVICE TABLE WAGON
 IT SERVES YOUR HOME AND SAVES YOUR TIME THAT IS PRACTICAL ECONOMY
 road Wide Table Top—Removable Service Tray—Double Drawer Handles—Large Deep Undershelves—"Scientifically Silent" Cired Swivel Wheels. A high grade piece of furniture surpassing yet attempted for general utility, ease of action and absolute ness. WRITE for Descriptive Pamphlet and Dealer's Name.
 TION PRODUCTS Co., Mfgs. 99 TOWER BLDG. CHICAGO, ILL.

New Moods—New Decoration



Exuberant emerald green fountains, alternating with green feathers and green looped flowers—here is a French hand-blocked hall paper with just that conventional dignity, that charm, that one's entrance hall requires. This paper is also kept in stock in two tones of tan, or may be had to order in any colour on a white ground. Price \$3.50 a roll; 30 inches wide. Just one of the eight solutions of the hall-paper problem offered in the Shops Department of the March House & Garden

in the shopping pages of
MARCH
HOUSE & GARDEN

Has Your House Celebrated?
VICTORY'S in the air, even in decoration. Have you seen the new victory chintzes, where the cock crows red white and blue boastfulness? House & Garden shows you just how to use these chintzes with just that amusing effectiveness that is the dominant note of the moment. The Greenwich Village prints are shown too—quite inexcusable and wholly delightful silk riots of carnival colour.

How About New Hall Paper?
SOMEHOW the hall is often neglected because it's so impersonal a part of one's domain. But House & Garden suggests all sorts of delightful papers for it, from emerald green fountains to grey cows and sheep on a ground as softly grey as themselves.

Ask Our Shoppers—They Know
BUT House & Garden doesn't stop with suggesting. At a mere request from you it goes to the exclusive shops on the Avenue, it consults experts with continental reputations, it hunts up queer little places where queer little people make charming oddments. All you have to do is to write the cheque—and tell the expressman where to put the parcel!

House & Garden
SHOPPING SERVICE

19 West 44th St. New York City



Once in a Life Time

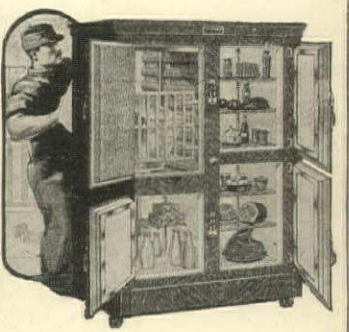
WHEN you buy a McCray you secure a refrigerator that is built to serve faithfully for years. "Lifetime service" has ever been the McCray watchword.

McCray Refrigerators stand the test of time because they have True Quality in-built in them. True Quality is more than convenience and design—it is these plus materials, construction and workmanship.

MCCRAY
 Sanitary Refrigerators

embody our well known cooling system by which constant circulation of cold, dry air is assured through every compartment. By this means perfect preservation of food is accomplished.
 McCray Opal Glass Refrigerators are lined with snow white opal glass, nearly half an inch thick—which is stain and acid proof. Outside icing—any McCray Refrigerator can be arranged for icing from side or rear porch. This special McCray feature keeps the iceman outside and ends the constant "tracking up" of the kitchen or pantry.

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MCCRAY REFRIGERATOR CO.
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Write for New McCray Catalog
 Gladly will we send you Catalog showing Opal Glass, White Enameled and Wood Lined Refrigerators.
 No. 94 for Residences
 No. 62 for Meat Markets
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Does the Work of Five Hand Mowers

Ideal Power Lawn Mowers are great labor savers. Any man with an Ideal can easily cut as much grass as five hard-working men could with hand mowers. Moreover, as the Ideal is designed with the roller as an integral part of the machine, the grass is rolled every time it is cut—this keeps the turf firm, smooth and in the finest possible condition.

Cuts Four to Five Acres a Day

The mower has 30-inch blades and with one man to guide it, cuts four to five acres of lawn a day, on an operating expense of about fifty cents for fuel and oil. The Ideal is of extremely simple design with no complicated clutches nor gears. All the operator has to do is to guide the machine and operate the starting and stopping lever.

Uses Tractor Principle

The cutting blades operate by the traction of their side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blades direct by power from the engine.

Cuts Close to the Walks, Trees, Flower-beds, and Shrubbery

With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung at the front in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty.

Photo at right shows how the Ideal is quickly converted into a roller by using the small castor which we furnish. Valuable feature for early spring rolling.

Five Days Trial—Satisfaction Guaranteed

Write for particulars of our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated.

You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

Ideal Power Lawn Mower Company

R. E. OLDS, Chairman

403 Kalamazoo Street, Lansing, Michigan

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**IDEAL
TRACTOR
LAWN MOWERS**

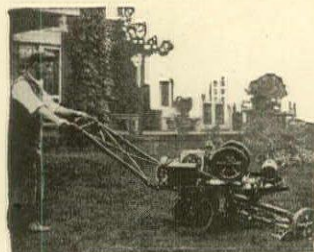
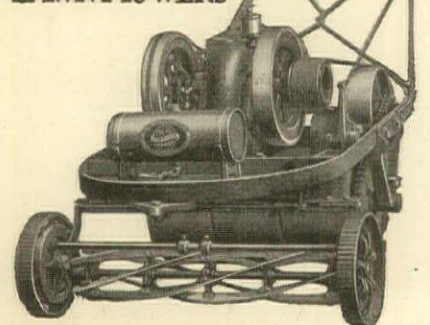


Photo shows how cutting mower turns when working around flower-beds, etc.



Cut close to trees or other obstacles



Ideal easily converted to a power roller with front castor which we furnish

Rosehill Cemetery and Crematory

Rosehill, Lodge, Linden, N. J.

November 26th, 1918.

Ideal Power Lawn Mower Co.,

The Ideal Power Lawn Mower we purchased last spring has proved to be a life-saver to us, coming as it did at the time when labor was so scarce and high. It proved equal to two horses and several men, as it worked up close to obstructions saving much hand work in this way. Yours very truly,

F. L. Howard, Supt.

TOWN OF ARLINGTON

School Department

Arlington, Mass., Nov. 27th, 1918.

Ideal Power Lawn Mower Co.,

We have found our Ideal Power Lawn Mower very satisfactory indeed. It is a great labor saver and we would not want to do without it. Yours very truly,

G. C. Milard, Supt.

JOHN L. BROCK

Trenton, N. J., Nov 27th, 1918.

Ideal Power Lawn Mower Co.,

I have about three acres of lawn to cut. Thanks to the Ideal Power Mower, my lawn looked much better this summer than it ever has before. I believe much credit is due to the roller attachment. In my judgment, it would require at least four men with ordinary hand mowers to do the same amount of work as I am getting out of my Ideal. Yours very truly,

John L. Brock.

The Third Year Living Room

(Continued from page 82)

"Polly with a Past" chair,	
\$30.00, plus 1 1/3 yds. sateen @	
\$1.80	32.40
Coffee table	18.50
Over-mantel vases	16.00
	\$524.16

Second Year

High-backed upholstered chair,	
\$60.00, plus 4 yds. velvet @	
\$6.75	\$87.00
Desk, \$78, plus chair, \$32	110.00
Lamp and shade	25.00
Table scarf	5.50
Over-mantel painting	115.00
	\$342.50

Third Year

Couch redone in velvet, 10 yds.	
@ \$6.75, plus \$12.00 labor of	
covering	\$79.50
2 taffeta cushions @ \$16.00	32.00
1 upholstered chair, \$60.00, plus	
5 yds. material @ \$5.00	85.50
1 chenille rug 9' x 12'	144.00
Curtains—9 1/2 yds. damask @	
\$9.75 plus making, lining and	
trimming, \$38.00	130.50
Under curtains—8 3/4 yds. gauze	
@ \$3.00	26.00
	\$497.50

Are These Your Problems?

Some of the answers which have been given by our Information Service to subscribers who had garden questions to ask.

Inquiry—Will you kindly give me some information and advice in regard to varieties and planting of locusts?

I have a flower garden situated on the almost level top (very slightly higher in the middle) of a high bank fringed by a thicket of locusts. The very young locust trees are used as retainers of the soil on the aforesaid steep bank, and their tops, feathery and green and healthy throughout a long season in this locality, shade the border of my garden and are very beautiful.

I want to use this sometimes very objectionable tree in another place on higher ground in the garden as an ornamental shrubby group or border to a walk in company with rose acacia or pink locust.

I presume the locust already here is the common yellow locust—not the honey locust. In the spring part of these trees have quantities of beautiful white blossoms and others have no bloom at all. Why is this? Are some of them sterile, and is there any way I can tell, in transplanting, which will have flowers and which will not? Also, can I successfully transplant young locusts (there are quantities of seedlings in this section which I can get for the digging) in the fall of the year; and if so, about what time should it be done? Is it necessary to observe any particular rule? I know that the common locust tree is not a tender plant by any means, but I want to do the work to the best advantage in order to have it successfully established the more quickly in my garden.

Will you also tell me something of the requirements of the rose acacia? Can I plant it any time this fall?

Answer—Botanically speaking, there is no reason which would account for the absence of blossoms on some of your locust trees, nor is there any peculiarity of form which would enable you to distinguish between the bloomers and the non-bloomers. It is possible, however, that soil conditions may have something to do with the matter.

The trees that blossom may have the proper food elements to make blossoms, and the others may lack them. Are all your trees growing close together, in exactly the same sort of soil? Especially if they are not, I would suggest that you experiment with bone meal and lime worked in around the non-blooming individuals. Of course, locusts as a rule need very little coddling, but in this case it might be successful. The stimulant should be applied in the spring.

Another possible explanation is that some of the trees have been attacked by borers to such an extent that their vitality has been seriously impaired. If this is the case, you would be quite sure to suspect the trouble because of the presence of dead branches and the general debilitated appearance of the tree.

Locusts are usually propagated by seeds or budding, but I know of no reason why the young trees could not be transplanted with a fair certainty of success. The fall would be the best time to make the experiment. Take them up carefully, with particular efforts not to injure the roots, and reset as you would other deciduous trees and shrubs. Be sure to mulch the roots through the first winter, to prevent alternate freezing and thawing. Dead leaves are a good material for this purpose.

The rose acacia calls for the same sort of treatment as the common locust, and like it, is never at its best in sour soil. October would be the best time for transplanting any of this family.

Inquiry—We moved into our house in May, but were so busy doing over the interior that we could not spend time on the exterior. I have learned, however, that our heavy clay soil will not produce anything! I did succeed with some morning glories and carrots planted by the side of the garage, and some gladioli did fairly well on the south side.

The soil has never been worked by previous tenants and building stones and bricks are still in the ground from the time the house was built.

We are on a short, tucked-away street, with many fine old forest trees about. Across from us is a wooded estate which belongs to a beautiful estate. Next us on the north is a large lot with many old trees—we do not know its fate. In the rear of our lot, at the back and side, are unsightly backyards.

My idea in general is to inclose our place, thus shutting out all that is ugly and retaining only the woody atmosphere. I like the seclusion without the shut-in feeling that French homes have.

Of course, in these war times I'd like a vegetable garden and fruit trees and even berry bushes. How can I have a tree on a lot 50' x 175'?

The backyard is about 75'. The enclosed clipping from HOUSE & GARDEN I believe is something of my idea—with out the pool, simply the bird bath.

I am also enclosing photographs

(Continued on page 86)



GENUINE
Indiana Limestone
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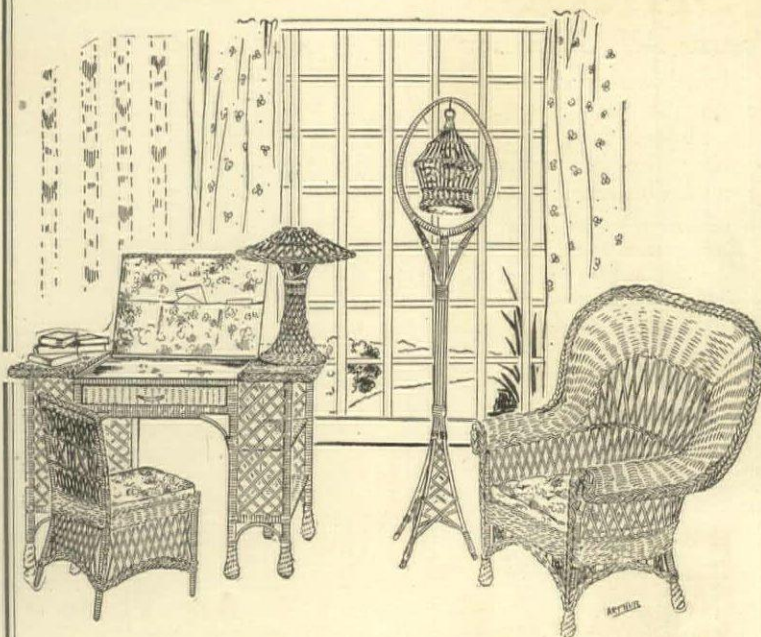
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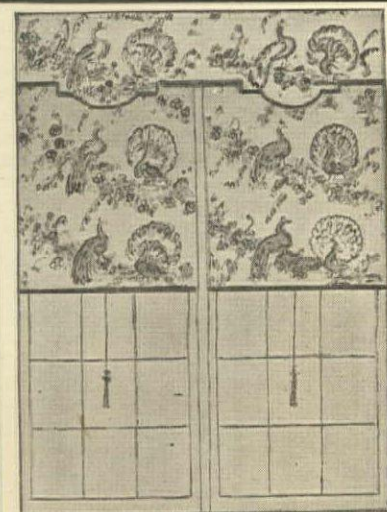
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My booklet on "Water Lilies and Water Plants" will be sent to those who ask for it; the edition is limited, so it may be well to write at once.

WILLIAM TRICKER

Box G, Arlington, New Jersey

Are These Your Problems?

(Continued from page 84)

the house and gardens which show all the ugliest features. Please note comments on the back of each.

I am such a novice and have so little courage that I'd like to put myself absolutely in your hands. I don't know how and where to begin. I know I want seclusion; evergreen trees; fruit trees; perennials in rose, pink and blue and orange (not yellow); perhaps dark red berries and white; a vegetable garden. I want these with the smallest outlay of money possible, and as simply done as can be, as it is hard to get adequate help.

Is this an impossible task? At least you could, perhaps, give me a working plan which I could gradually develop.

Would you advise putting an inexpensive fence all about and raising quick-growing vines on it until I could get trees and shrubs started?

Back of the side entrance porch is quite a large space where I would like effective planting. It is on the north side and gets very little sun. I have planted lilies of the valley there, but of course want something larger.

If I am not imposing too much upon you I would like to know what to do—starting now—step by step in developing the soil, choosing the trees, shrubs and flowers and planting and caring for them. I want to make my little city lot a real HOUSE & GARDEN place.

Answer—I have been much interested in your letter and the photographs showing the various parts of your house and grounds which you wish improved. Perhaps the following suggestions will be of assistance to you in working out what is going to be a very interesting set of problems.

Taking up your various questions in the order in which you ask them, I would say in the first place that before you can get complete and satisfactory results from your grounds it will be necessary to remove the greater part of the bricks and building stones which have been left lying about. It is a very difficult matter to cultivate and plant ground successfully as long as any amount of rubbish like this remains.

As to the treatment of the soil itself, I would not advise your undertaking at the present time any radical improvements, such as the incorporation with the clay of lighter loam. Work of this sort is very expensive at the present time on account of the high cost of labor, and I assume from your letter that this would be a decided disadvantage. If you can arrange to have a few loads of good garden soil added to the area in which you plan to put your vegetable rows, I would by all means advise your doing it, but as for the grounds in general, I think that you can get fairly satisfactory results without attempting wholesale work of this sort.

You are perfectly right in planning to retain most of the old trees which are now on the place, and in not wishing to interfere in any way with the general woody effect of the situation as it now stands. You have an opportunity to make a most attractive arrangement of shrubs, etc., and I feel that any attempt at formality in the planting would be most unwise.

On the other hand, the large amount of shade which these trees cast is going to be a decidedly limiting factor in securing of varied effects with flowers and shrubs. The great majority of plants need plenty of sunlight and good air circulation. An effect such as presented by the perennial border pool in the clipping which you enclosed would be difficult for you to obtain this reason, if I understand correctly the present arrangement of the place. But the thing that follows is based on the assumption that there is considerably more shade than sunlight over the greater part of your grounds.

The rocks at either side of the driveway might be covered with Virginia creeper, allowed to scramble over them in the natural manner. The use of a few hemlocks to shut off the view of the rear of the house shown in this picture would be advisable.

In the view showing the corner of the house and the two large trees in the foreground, it seems to me that hemlocks and rhododendrons combined offer the best possibilities for screening the yard.

The Boston ivy which you have planted at one side of the house will probably soon begin to climb the walls satisfactorily. It often happens that a vine attains considerable size before it will take proper hold of vertical surfaces. You might try two or three small trees on this side of the house, provided they will get a fair amount of sunlight.

The approach to the garage can be marked out definitely with a hedge of Japanese barberry, which is one of the comparatively few shrubs which are able to do well in such a shady location. Shrubs with pink flowers and white berries, to which you refer on one of the photographs, are apparently snowberries. There is no way of forcing these bushes to attain a height of more than three or four feet, as this represents their usual maximum of growth.

If you decide to put in a vegetable garden along the side of the garage, you might find it best to use a fence for a permanent boundary line around it, inasmuch as it is never advisable to border a small vegetable garden with trees or shrubs, partly because of their resulting shade and partly because their roots take too much nourishment from the ground.

Around the kitchen entrance I would use Japanese barberry and *Deutzia gracilis*, as screens for the objectionable features. These shrubs should be planted in an informal, irregular mass, keeping with the rest of the plan scheme.

These suggestions may seem to you rather detached, but I trust they will give you a basis on which to begin your work. Inasmuch as you really need almost complete remodeling of your place, you will have to go ahead gradually and feel your way, as it were, should first take up the matter of boundary planting, as without that well-defined way it would be difficult to develop the definite details of the rest of the work.

Please feel perfectly free to write again if I can be of any further assistance to you.



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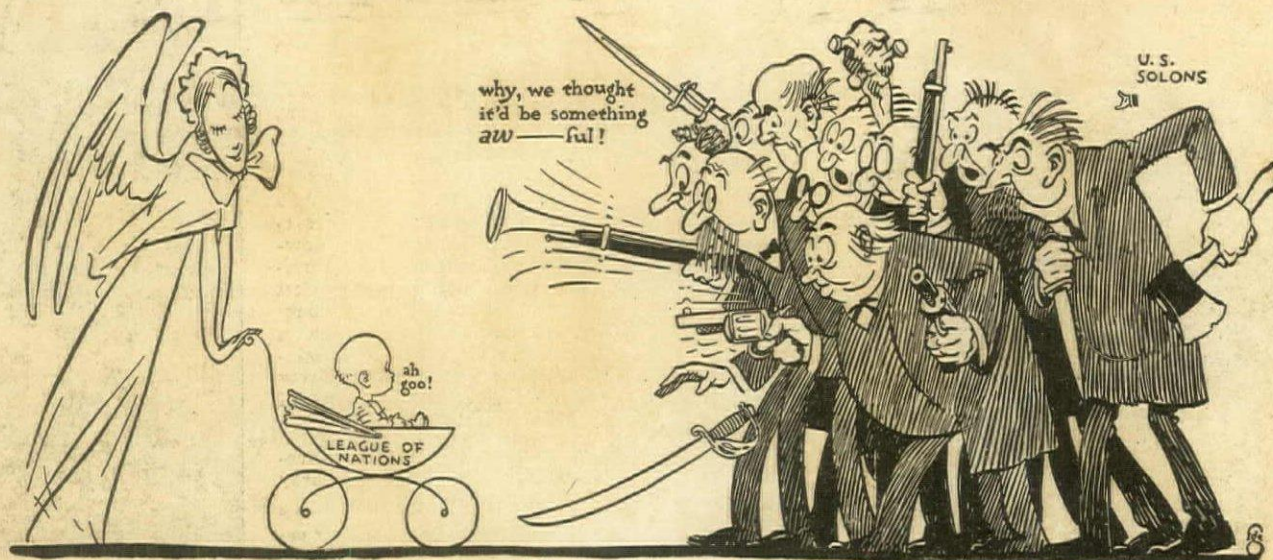
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March—Spring Gardening

Positively everything you'll want for the garden, except the seeds. Planting tables of dependable minuteness; words of wisdom about every bug that ever upset a fond gardener's hopes; how to run a garden show; the mysteries of succession planting; wild flowers that don't mind being transplanted; garden implements; garden borders. Then, too, there's an article on how to remodel the small country house—on how to furnish on a moderate income—and, just to be different, a chat on "the middle aged bedroom."

April—Interior Decorating

Beginning with a general article on tendencies in decorating, you can go on to gather information on bedside lamps, painted shades, living room papers, stone fireplaces, stair landings, nursery furniture, and then, outdoors, there's the garage especially designed for the half-timbered house, there's that ideal rose garden, and a wee Italian house that would make itself at home in any language.

May—Spring Furnishing

Whether it's the summer house with traditions, or the summer camp that improvises as it goes along, you'll find out how to dress it for its part in *House & Garden*. The new fabrics, chimneys and their construction, daybeds, flowerbaskets, kitchenettes, bedroom papers, how to arrange one's books—just a beginning of that contents page, we do assure you.

June—Garden Furnishing

Everything for the furnishing of the garden, from the fifty best climbing roses to the one predestined bit of outdoor statuary for that favorite nook of yours. Indoors, you'll find articles on sideboards, on how and when to use paint and varnish, on colour schemes evolvable from cretonne. Last of all, there is one of those charmingly intimate collectors' articles on the fascination of ivories.

ONCE MORE

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